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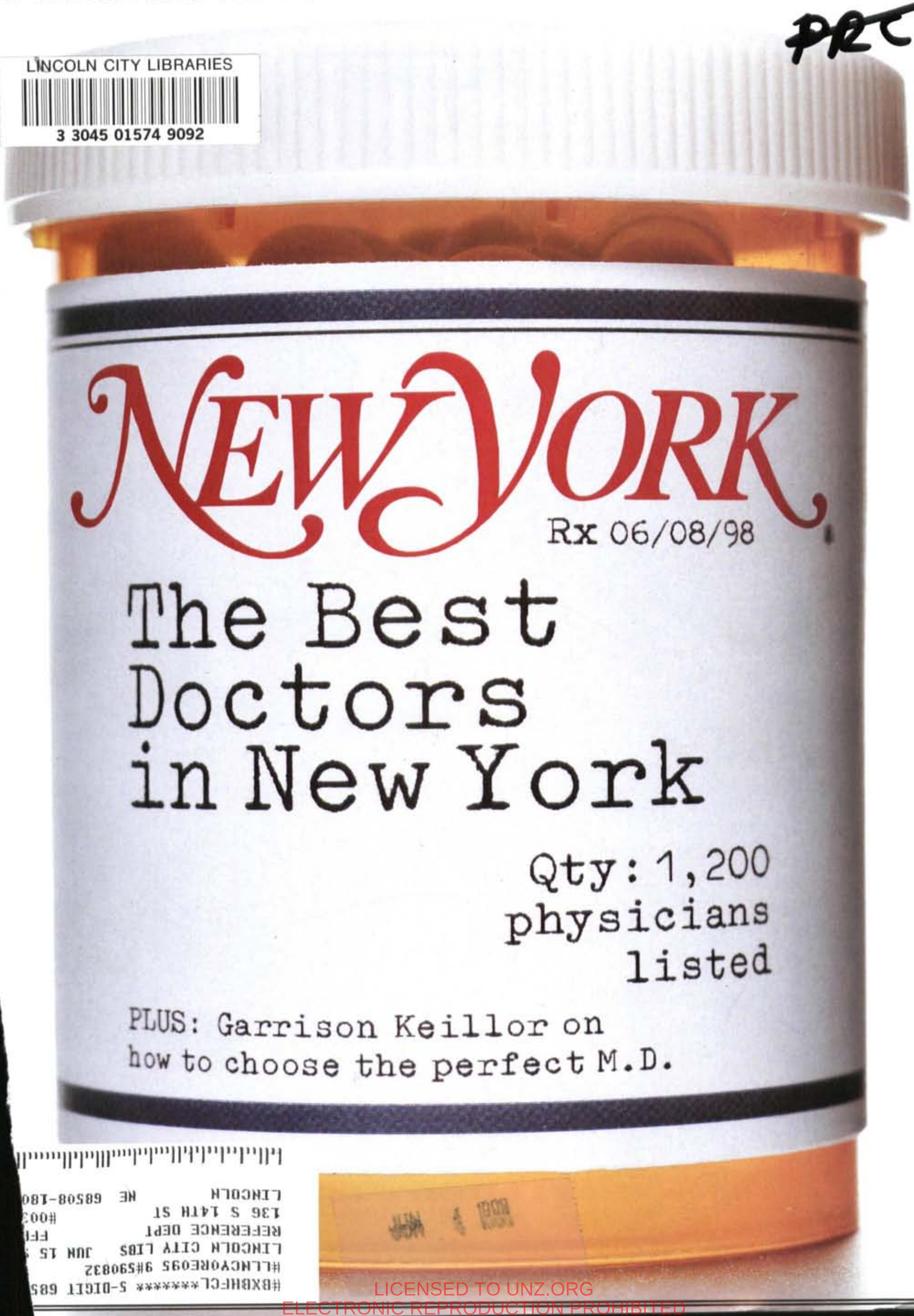

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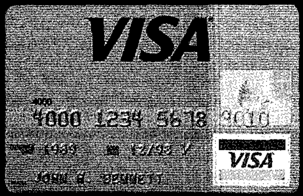

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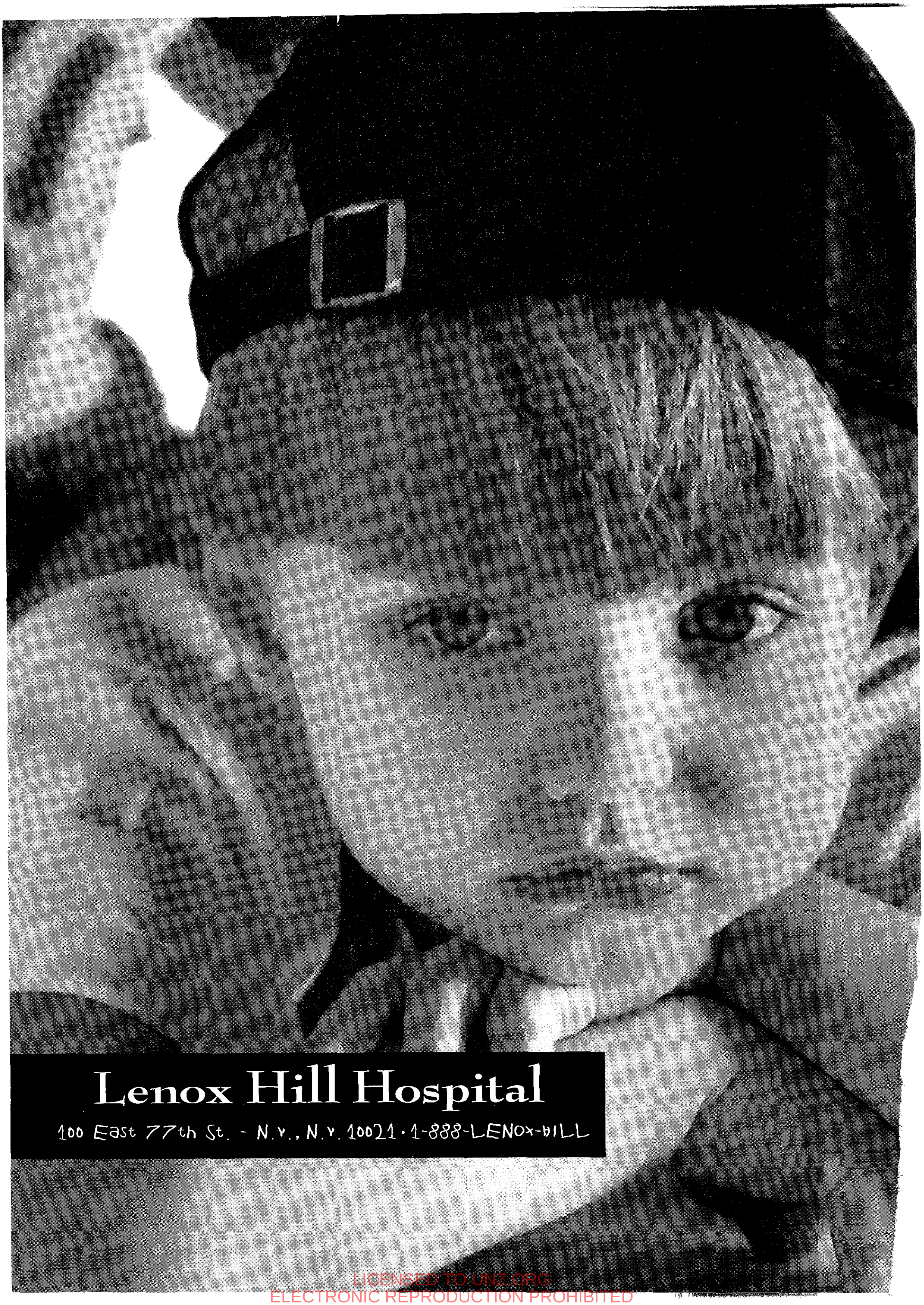
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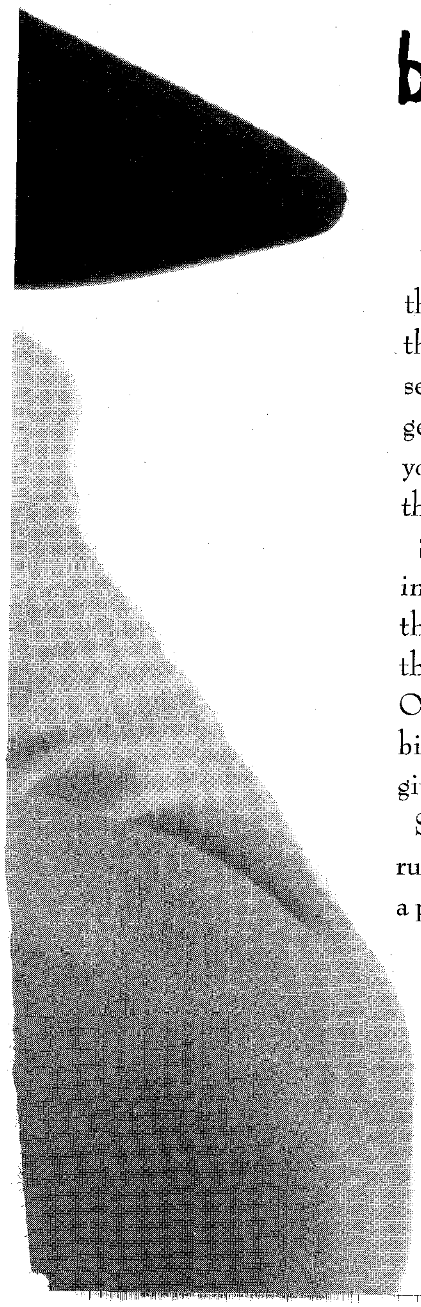

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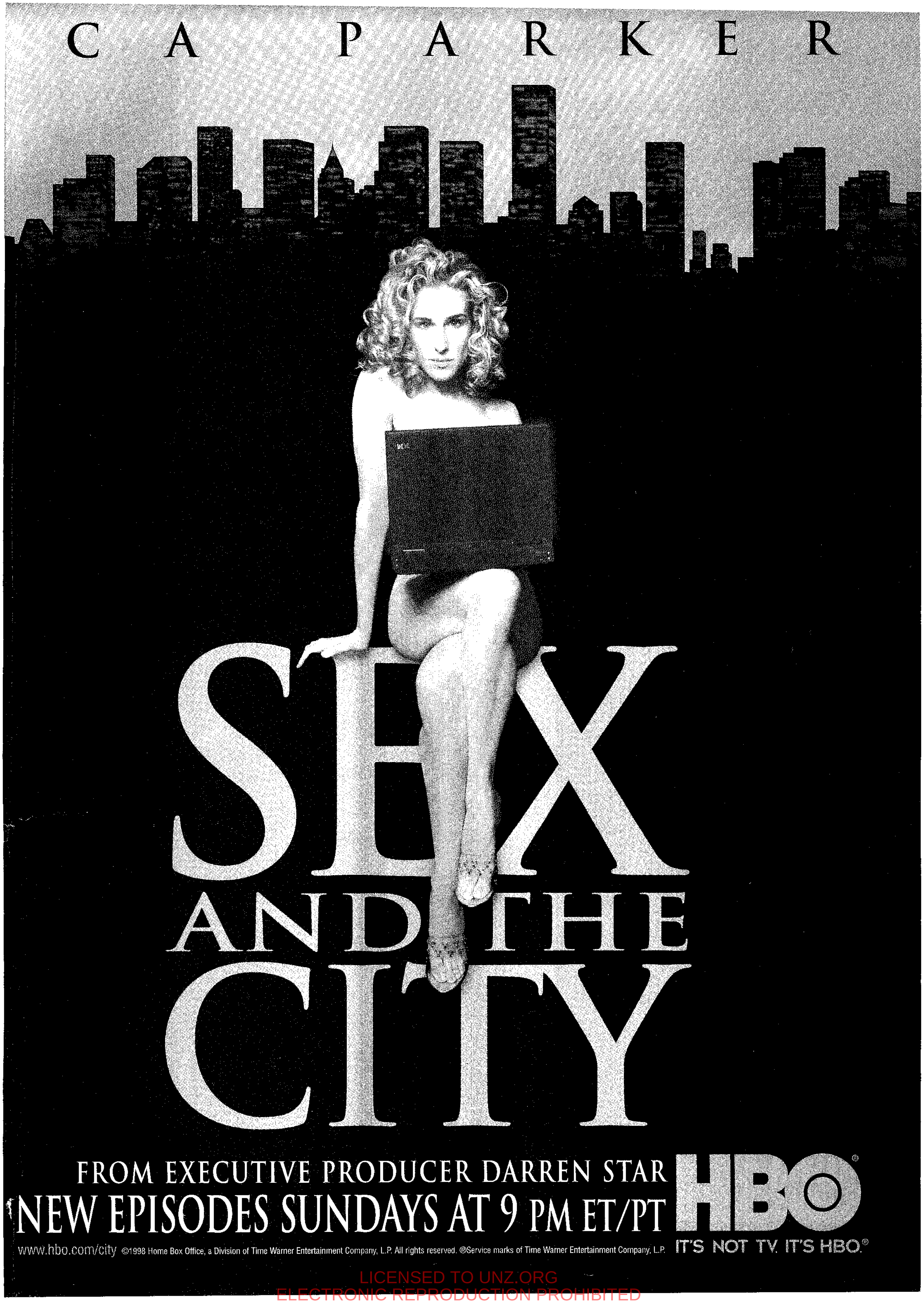
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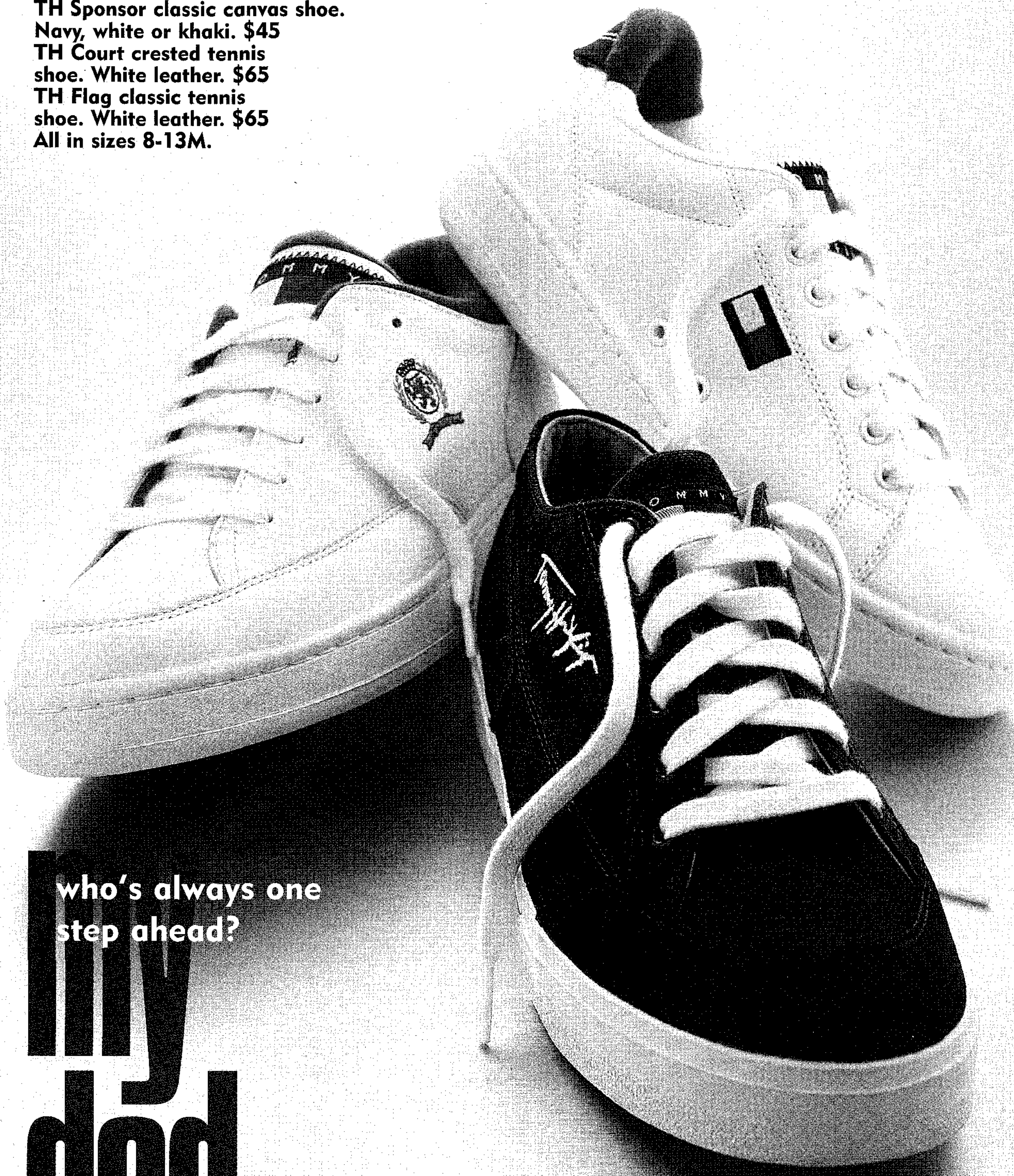

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>
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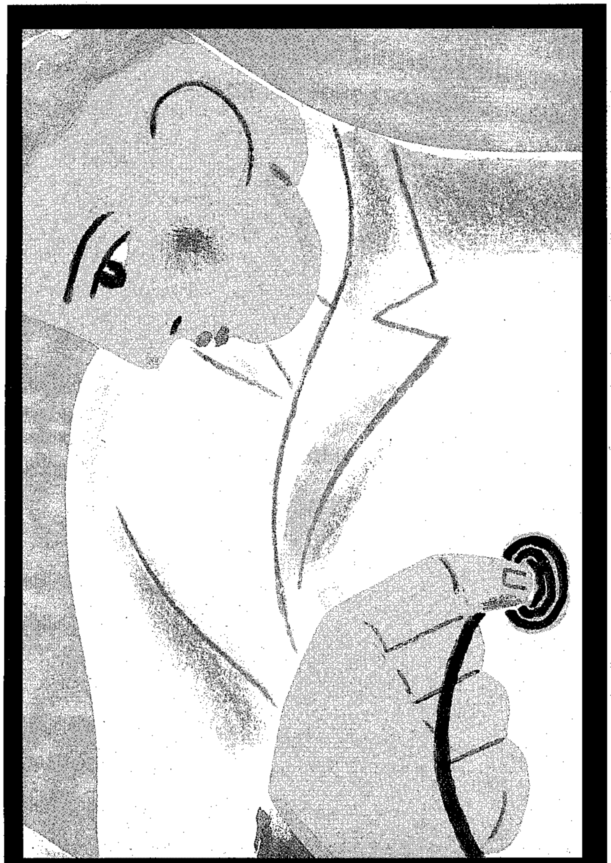

36 New York's Best Doctors

Chosen by their peers in every field, from primary care to the most esoteric of specialties, the more than 1,200 physicians on *New York*'s newest Best Doctors list are exactly the men and women you want on your case. They're up on the latest technologies, devoted and smart, and working at the apex of their field. We've made our selections citywide, in every borough. And we've highlighted ten remarkable M.D.'s who exemplify what it means to be a great doctor. Plus: Garrison Keillor on the difficulties of selecting one great doc from all those names.

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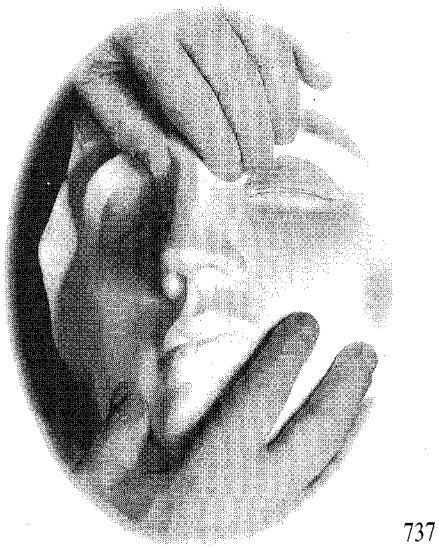

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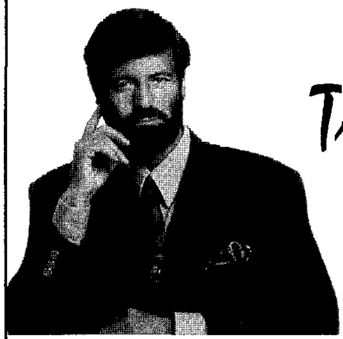

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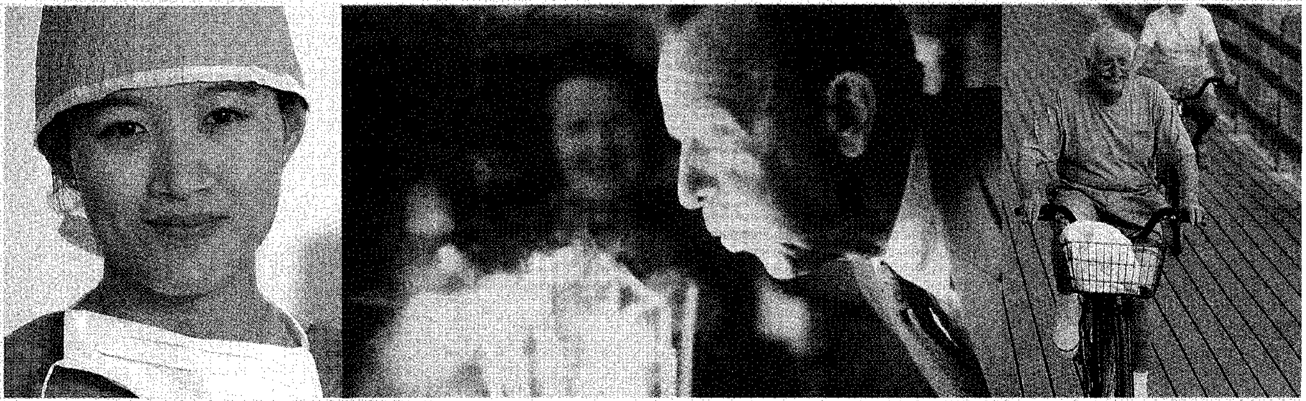

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In the Doghouse

Howls of protest (and other canine puns) from dog owners and lovers across the city; cheers from a minority, now living in fear of doggie retaliation.

AS THE OWNER OF TWO YORKIES, I make sure that I fulfill all my responsibilities to my fellow New Yorkers by always picking up droppings, avoiding trees, flower beds, landmark buildings, etc. ["Turf War," by Tony Hendra, May 18]. I hate stepping in dog doo as much as anyone, and it always happens when I'm wearing running shoes with myriad crevices to fill! I never let my dogs near children, although many parents think nothing of letting kids run up to all sorts of dogs without finding out if the dog is friendly first. There are some responsible dog owners out here who understand a monument is not the place for a tinkle.

Barbara Chapman Jones
MANHATTAN

THERE IS NOTHING LIKE UNBIASED JOURNALism that presents both sides of a complex issue. I've reserved a special place in Molly's walk for Tony Hendra's "Turf War."

Bill Higley
MANHATTAN

HENDRA'S CHARACTERIZATION OF FLORAL as "militant canophiles [concealing] a longer-term agenda: to get rid of leash laws altogether" is completely false. FLORAL eschews militancy and has *never* advocated the abolition of leash laws. Our clearly and openly stated goals are, and have always been, to promote respect among all park users and to volunteer to make the park cleaner, safer, and more beautiful. FLORAL members were responsible for planting more than a thousand bulbs and plants in one of the gardens mentioned in the article. Our desire is for one place at the southern end of Riverside Park for off-leash dogs.

Jeffrey Zahn, M.D.
MANHATTAN

ALTHOUGH MY DOG, BRYN, WAS PICTURED in the pediatric ward at St. Luke's–Roosevelt Hospital, I was ashamed to have her connected in any way to the totally ignorant and false accompanying article. The "flyer giving tips on how to deal with PEP officers" was circulated in response to the vicious beatings of several dog owners by PEP officers last spring. The statement that the average summons takes 30 minutes to write, which Mr. Hendra claims is racist, was intended to give dog owners the knowledge that they had time to summon help if they were threatened with violence. And at the risk of being labeled a racist, I'd like to point out that the word *Manhattan* has been misspelled on most of my 36 summonses.

I have been handcuffed and taken to jail twice, verbally abused and physically threatened. My dog works very hard for the people of the city of New York, and I will continue to allow her to spend her three hours a day off-leash in the parks—chasing her ball or swimming to catch her Frisbee—as I have for the past six years.

Paul de Pass
MANHATTAN

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HOORAY FOR TONY HENDRA, ESPECIALLY for his en passant point that owning a dog (especially a large dog) in the city is a form of cruelty to animals. But no mention of barking? Not only have the dogs destroyed the parks, they have murdered sleep. And just try for a moment's peace and quiet lounging or strolling in the park! Laws (and peer pressure) have largely quieted boom boxes, but of the barking of dogs—an aggressive sound designed by nature to be piercing and disturbing—there is no end.

Philip Friedman
MANHATTAN

BRAVO FOR TACKLING THIS TOPIC, WHICH has become as serious a quality-of-life issue as any other. The truth is that all these dogs are creating a serious health hazard. It is common to have a dog stop dead in front of you on the sidewalk to defecate, while all pedestrian traffic has to be detoured around it. Often the clean-up job is incomplete and the sidewalk is left with brown smears that we all walk through and bring into our homes. Dogs parade up and down the block urinating on all their favorite spots, which are very often garbage bags, stoops of buildings, and, of course, our few, much-treasured trees and flower gardens. We all cry to our children, "Don't go there, don't touch that—dogs pee there!" Not everyone enjoys strolling through a big doggie toilet.

Deborah Mardon
MANHATTAN

TONY HENDRA'S BITTER SCREED AGAINST dogs and their owners was a waste of an opportunity to address in a serious and balanced way the problem of inadequate facilities for dogs in the city's parks and the resulting damage to grass and civic peace. Some constructive ideas in response to the problem would have been appreciated. In London's parks, certain areas are designated as open to off-leash dogs. Those who would prefer to avoid dogs off-leash can avoid those areas. Provided with adequate places for their dogs to run and play, dog owners respect the leash laws in other areas of the parks. Dog owners should organize and fund-raise to improve the dog runs in Riverside Park much as parents did to renovate the once-squalid, now splendid park playgrounds.

Nadia Zonis
MANHATTAN

IRRESPONSIBLE DOG OWNERS ARE NOT ONly menacing our city parks; they are neglecting their animals in the name of love. Each year, hundreds of dogs are lost, hit by cars, injured in fights, and poisoned because their owners refuse to use a leash. I know of no self-respecting veterinarian, breeder, trainer, or activist who would recommend this practice in an urban area. I am frankly puzzled that this form of neglect does not constitute grounds for legal intervention.

Amy Appleby
MANHATTAN

LAST YEAR, I PAID THE SECOND-HIGHEST car-insurance rate in the country. I paid for an overpriced co-op in an inflated real-estate market. I paid a healthy chunk of my income in state and local taxes. I paid the highway robbery of parking tickets, movie tickets, and tickets to a ball team that never manages to win when I'm at the park. I even paid $1.79 for a measly can of peaches at the corner grocery store. So for all the money I've paid for the privilege of living in this city, if my dog wants to do her busi-

Grand [illegible]

bi·o·di·ver·si·ty

(bī´ō-dĭ-vûr´sĭ-tē) [illegible] of life on Earth, and the [illegible] living things.

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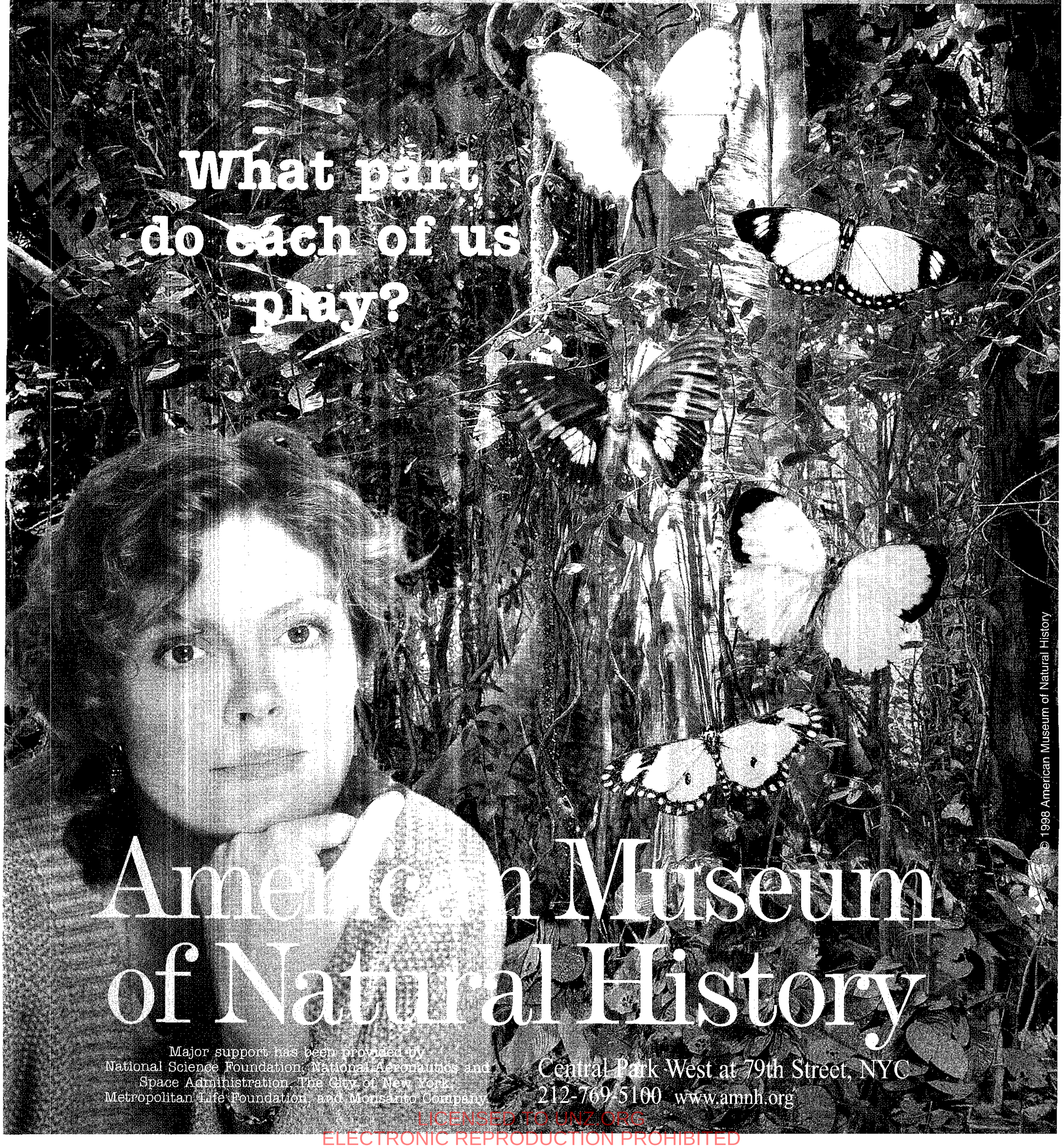

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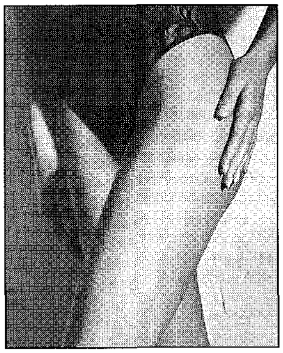

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ness on the rug in the middle of the living room at Gracie Mansion, so long as I am there to scoop her poop, I have certainly paid for that right.

Helen L. Monaco
BROOKLYN

EXCUSE ME, BUT I SEE GROWN MEN AND little boys pissing in the park, the subway tunnels, and the streets, some apparently as comfy in the act as any male dog. I have never seen a dog toss an empty can or sandwich wrapper on the ground; but witness parents of two-legged children dropping ice-cream wrappers casually on the ground to hand the treat to their kid—a trash can in sight—and I must hold my tongue?

Constance Formosa
The Dog Nanny
BROOKLYN

PERHAPS WE ARE LUCKY THAT MANY OF the most aggressive supporters of dogs are childless. Their arguments for the free and unfettered rights of their canine companions remind me of the excuses given by the sort of parents who find nothing wrong with their ill-behaved children annoying theater audiences, restaurantgoers, supermarket shoppers, etc. One of the most basic rules of civility is that we should each try to cause no offense to others in public. This responsibility, by extension, must also be assumed by those who own pets (as well as by those who have children). My partner and I have two dogs. Everything they do is cute. To us.

Samuel Bernstein
WEST HOLLYWOOD, CALIF.

THANKS FOR TELLING IT LIKE IT IS. ANother frequent bit of nastiness not mentioned: The elevator rides with panicky owners and pets, rocking back and forth in a frenzy, and the eruption, like prisoners unstrapped from the electric chair, when the doors open on ground level, as they race to defecate.

Uriel Wittenberg
MANHATTAN

DOG AS CITIZEN? TONY HENDRA HAS GOT to be kidding! It is I, a human, tax-paying, right-living citizen, who is made to feel like a criminal when my sleepy Labrador is off-leash in Central Park, and it is I who endure the daily verbal abuse of PEP patrolers. My lovely dog, who is neither scary, trendy, nor an extension of my ego, loves everyone and holds no grudges. My dog is not human—he's better than most humans.

Shawn Hartley Hancock
MANHATTAN

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-Kenneth Cole

*Statement made before FDA approval of Viagra.

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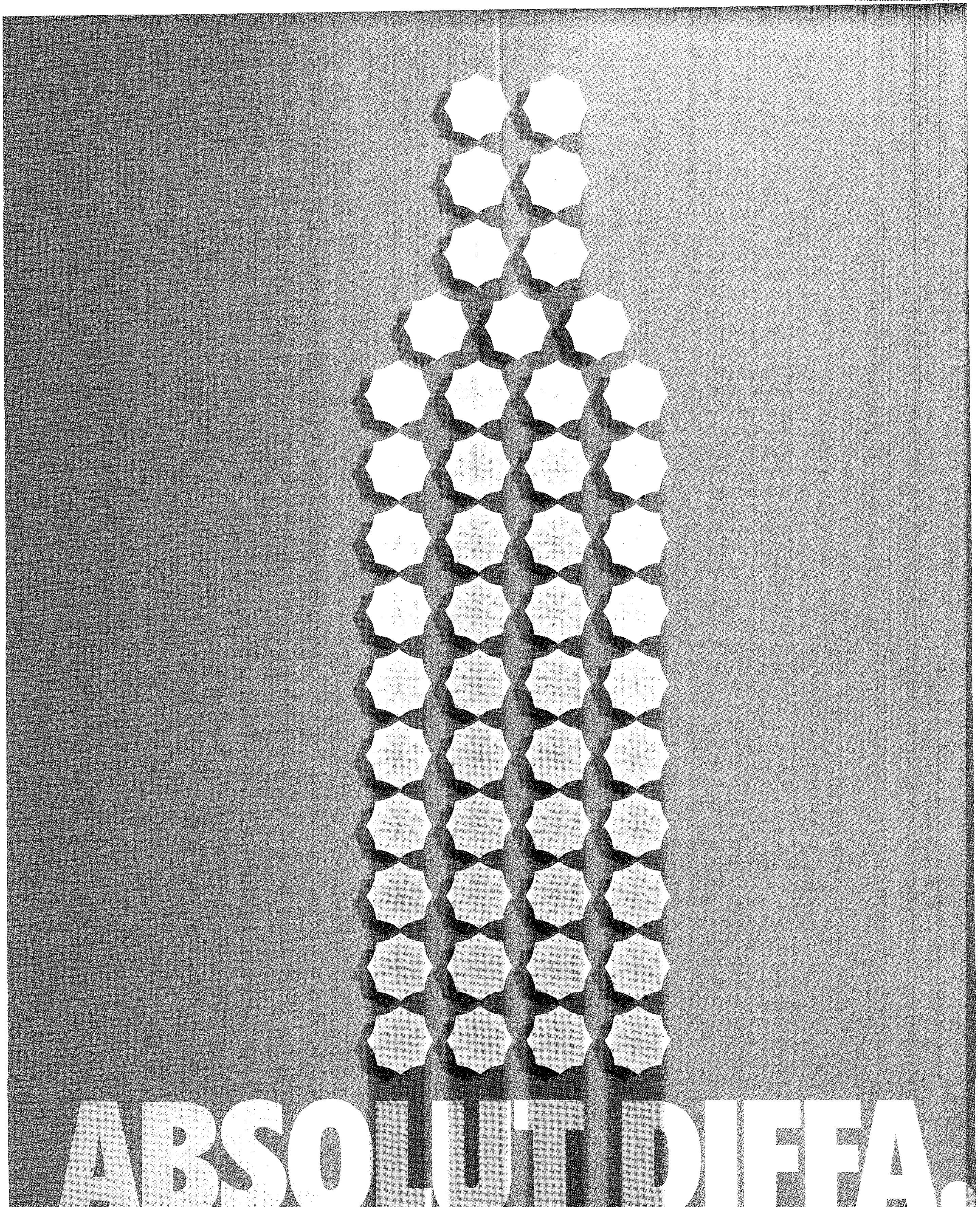

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INTELLIGENCER

CATSIMATIDIS TAKES STOCK AT GRISTEDE'S

Sometimes **John Catsimatidis** puts off till tomorrow what should be filed today. The American Stock Exchange halted trading in Catsimatidis's Gristede's on May 4, because the company hadn't filed mandatory SEC 10-Q and 10-K forms. The *Wall Street Journal* reported on May 5 that Gristede's expected to file the late reports within seven business days, but at press time, the forms were still outstanding. So what happened? "We took the extra time, because we wanted to file the Q at the same time as the K," explains Catsimatidis, who also owns Sloan's and Red Apple supermarkets. He says that when the public company Gristede's absorbed parts of Catsimatidis's privately held companies last November, the complicated so-called reverse merger held up the documents. "We didn't do anything wrong," he insists. "The accountants are late; it was more complex than they expected." But the SEC reports that Gristede's filed late 10-Ks or 10-Qs at least six times in the past nine years. "And I served detention in high school, too," Catsimatidis interrupted. "What do you want to do with ancient history?"

MICHAEL JACKSON'S NEVER LEVERLAND

It seems **Michael Jackson** may be one of the few people around who don't believe all the reports of his financial troubles. According to Caribbean sources, the pop star has just returned from St. Croix, where he has entered into a partnership with Detroit-based casino builder **Don Barden** to create a massive theme park, one with animals and gambling. Says a real-estate source on the island: "He and his partners have already gone to contract on 600 acres, and they are looking for more land. Michael had never been here before, and he met with some of our local senators and Governor **Roy Schneider,** then spent over an hour at the casino commission."

Michael Jackson: A financial gamble?

THE ZACK FILES' OUTSTANDING BILL

Back in the early eighties, **Dan Greenburg** and **Suzanne O'Malley** (pictured) wrote a book called *How to Avoid Love and Marriage.* Now Greenburg could write a sequel: How to avoid child-support payments. A decision recently filed by a court referee in the couple's five-year divorce battle says that Greenburg—best-selling author of *The Zack Files,* a series of funny novellas named after their teenage son—owes "child support" of $30,536.97. Greenburg insists he's no deadbeat dad, arguing that the debt is an old mortgage bill that he's disputing. O'Malley's attorney, **Susan Bender,** "chose to put it in as child support because it makes me look bad," claims Greenburg. He says that he's paid all his child support, an amount he places in the hundreds of thousands of dollars. "Dan Greenburg writes fiction," counters O'Malley. "I think the courts have been exceedingly clear about his failure to meet his child-support obligations." Bender says she didn't pick the wording. "The judge, after five days of trial, made a finding that Mr. Greenburg failed to pay child support," she says. "Referees can be wrong," retorts one of Greenburg's attorneys, **Wayne Greenwald,** adding that the decision will be appealed.

DETOUR PRESIDENT THROWS A CURVE

Last Thursday, while the founders of *Detour* partied at Bulgari on 57th Street to celebrate the glossy's eleventh anniversary, the magazine's president, **John Evans,** was already planning a shakeup. Unbeknownst to the publisher, **Luis Barajas,** and the editor, **Jim Turner,** Evans had been meeting with New York *Post* Sunday features editor **Steven Garbarino,** wooing him for the editor-in-chief position. "I think with Steve, we can take the magazine to another level," says Evans, who also recently co-purchased *Milton,* a bimonthly men's magazine to be edited by **Jared Paul Stern** (who won't be leaving the *Post*'s "Page Six," however). When questioned about the changes, Barajas said, "It's not a good sign that you know before I do. I don't have a problem giving up my role as publisher, but I definitely will not be reporting to Steven. I created the magazine, and it's a beautiful magazine. Why fix what doesn't have to be fixed? It's not like he's **Anna Wintour** or **Tina Brown.**" Says Garbarino, "I respect enormously what Jim and Luis have done with the magazine, and I think they might actually prefer working with me to working with Anna Wintour or Tina Brown."

CRISPO FOILS THE BEST-LAID PLANS

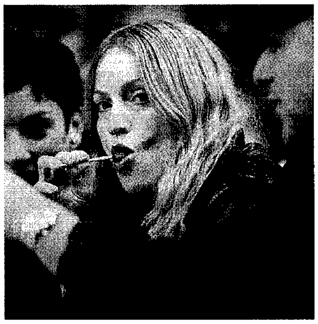
Late interior designer Arthur Smith's will makes his intentions perfectly clear. Smith bequeaths the bulk of his estate to his mother and sister and orders his executors to sell his apartment on West 12th Street ("even though it is a lovely place to live"). He goes on to suggest that to get the best price on the apartment, "nothing be moved out of it until the sale is consummated, since part of the flair of the apartment is the look and style due largely to the furniture and furnishings that embellish it." He probably didn't intend for his longtime companion, **Andrew Crispo,** to stay on as part of the décor, but that is just what has happened. "Crispo has refused to leave the apartment," says one source close to the situation. "He's forced the estate to take legal steps." Crispo's attorney, **Wayne Greenwald,** admits that

hotographs: top, Stephane Ruet/Sygma; bottom, Marcus DeVoe.

there were tensions but says that Crispo and the estate "have been having fruitful negotiations," which may well result in Crispo's buying the apartment.

MADONNA AND THE ANGRY FACE

Does **Madonna** like to watch? When she recently arranged to see the quirky cult rock-musical hit *Hedwig and the Angry Inch,* a representative for the show kept looking over anxiously to see if the diva was enjoying the avant-garde performance. He was not encouraged. "She just looked like she was hating it," the spokesperson said. But a few days later, an A&R guy from Madonna's record label, Maverick, called *Hedwig*'s general manager to inquire about purchasing the rights to two songs from the show, "Wig in a Box," a camp ditty performed by a transvestite, and "Midnight Radio," an homage to women in rock. Unfortunately, the songs were already tied up in a possible deal to sell the entire soundtrack to a different label. "From the look on her face that night, I really thought she was miserable," the show's rep says. "But then someone explained to me, that's just the way she always looks."



Madonna: Facing the music

BOULEY: FIT TO BE TIED

Every breakup has that awkward moment when one person shows up to cart off his or her possessions. Have business partners **Warner LeRoy** and **David Bouley** already reached that stage? Bouley, the star chef, was recently spotted in TriBeCa carting off his personal belongings, vagrant-style. Says a TriBeCa spy, "I saw Bouley drive by in this van. All his things were piled out the back, and a bed was tied to the roof." According to restaurant-industry sources, Leroy, who had been storing Bouley's possessions in his building while the chef shopped around for new financial backing, gave him an ultimatum: Remove his things or he'd find them on the street. Says the source, "David hasn't been showing up for meetings, or making a concrete offer to try to buy out his interest. Finally, Warner lost patience." Neither LeRoy (who still insists Bouley will be executive chef at the Russian Tea Room) nor Bouley would comment on the situation.

David Bouley: À la carting

NEXT TIME, SEND IT BY POST

When sending out employment queries, it's generally a better idea not to use equipment at your current job. So New York *Post* women's editor **Kathy Bishop** learned last week, when she drafted a letter to **Harry Evans,** vice-chairman and editorial director of the *Daily News,* on her work computer. Unfortunately, when she thought she had deleted the missive, it was instead forwarded to the layout people and was quickly distributed around the news room. "I hope you'll think of me as a potential trouble shooter—to go into, say, the Sunday *Daily News* and turn it around," she wrote Evans. The letter also made reference to a "report card" that Bishop had apparently sent him critiquing the current Sunday *News.* She ended with the audacious "And please repeat after me: I do not want your job—although associate editorial director wouldn't be too shabby." Says a mortified Bishop, "I can only assume that there was a computer snafu." As for her ambitious overtures, she says, "I clearly meant it as an attention-grabbing over-the-top letter. I know it was totally zany. Lots of people explore their options. I've had three great years here, and I wanted a new challenge." The day after the discovery, Bishop resigned. Says editor-in-chief **Ken Chandler,** "It was a mistake that put Kathy in an untenable situation . . . She made a big contribution to the paper, and we'll miss her."

BOOKING FERGIE: Evidently you can never be too rich or too thin or have too many agents. Esteemed ICM agent **Esther Newberg** nursed **Sarah Ferguson's** memoir, *My Story,* onto the best-seller lists for Simon & Schuster, but it was literary agent **Al Lowman** who conducted an auction on May 21 for Fergie's next book. Newberg still represents the duchess, and ICM continues to handle her television spots. But Lowman, who also reps **Joan Lunden** and **Suzanne Somers,** was chosen by the licensing firm Momentum Partners because he specializes in the category to which Fergie's next book belongs: self-help. The final bidders for the book, according to publishing sources, included Simon & Schuster and **Judith Regan's** HarperCollins imprint. At press time, the sale had not closed yet.

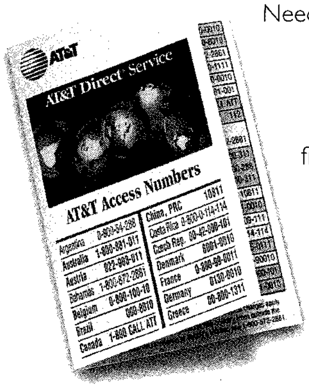
Additional reporting by Kate Coyne.

ILLMANN'S *ONEGIN* OFF-AGAIN ROLE

Not everyone's dancing with joy over at the Stuttgart Ballet. When the world-renowned dance company arrives at Lincoln Center this summer, they'll be performing without their famed principal dancer **Margaret Illmann** (below). Last month, she was slated to star in the company's version of Tchaikovsky's *Onegin,* in Germany, but six hours before her performance, Illmann was informed by the company's director, **Reid Anderson,** that she would no longer be dancing that role, starting that night; about a month later, she was told she would no longer be dancing with the company in any role that season. A prominent German dance critic says, "Margaret and Reid recognized each other's talents, but their personalities could not work together." Illmann, who is now in Italy performing with the Rome Opera Ballet, says, "I'm so shocked by this, and the manner in which they did this, that I have no idea where my career will go next." When asked about Illmann's situation, Anderson said only, "At this point in time, no final decision has been made. Yes, there have been some difficulties, but now we're in discussions." If so, not with Illmann. "No one will talk to me directly," she says. "I'm hearing everything through a third party. I've never had any problems with any other company I've ever worked with."

Photographs: top to bottom, Michael O'Neill/Outline; Ray Stubblebine/Gamma Liaison; Marty Reichenthal/AP/Wide World.

(use your head)



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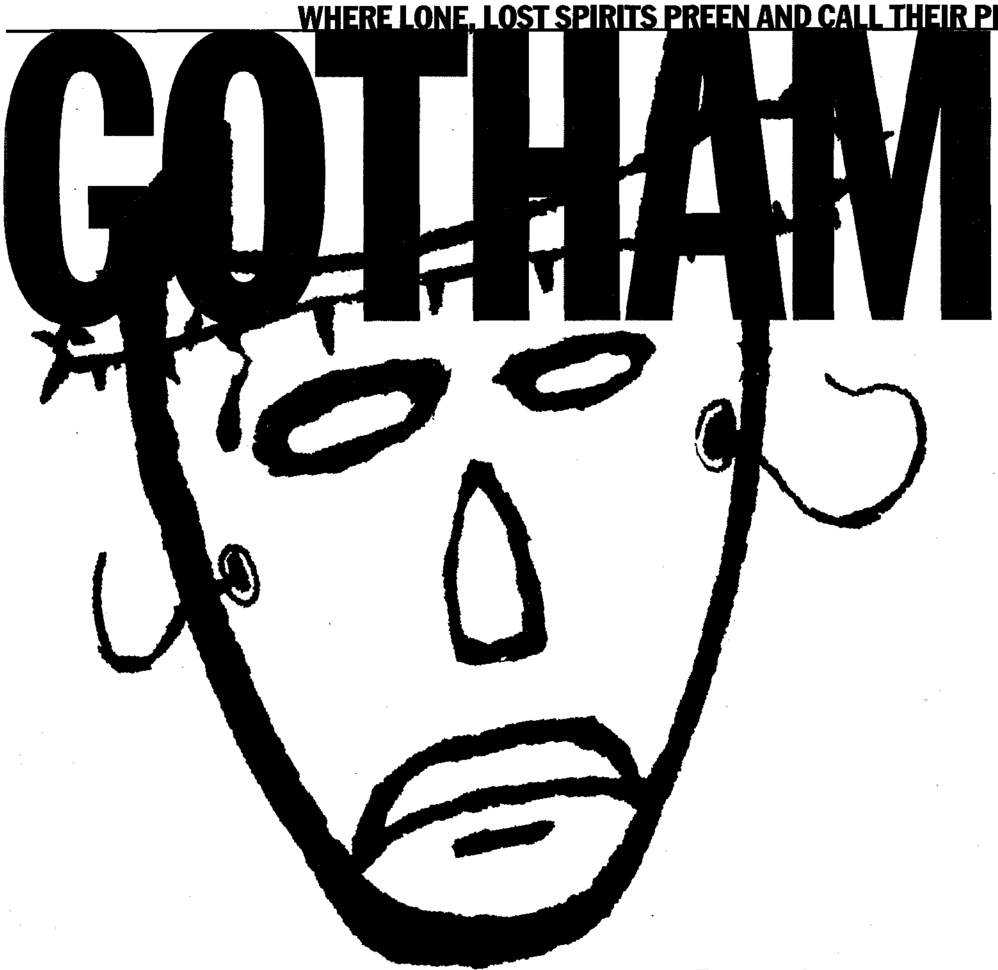
WHERE LONE, LOST SPIRITS PREEN AND CALL THEIR PIT A THRONE—*JOHN UPDIKE*

GOTHAM



Passion Play

The crisis of faith over Terrence McNally's 'Corpus Christi.'

THE ONLY *OTHER* TIME Terrence McNally has been silenced was at the 1995 Tony Awards, when his *Love! Valour! Compassion!* was voted best play of the Broadway season. "I want to thank the Manhattan Theatre Club for giving me what every playwright needs but so few have: a home where the doors are always open," McNally said in his acceptance speech. By the time he spoke, CBS had pulled the plug on the broadcast, and only the folks at the Minskoff Theatre got to hear him express his gratitude to the company that had provided him a safe harbor for more than twenty years.

For a while last week, that safe harbor looked more like Pearl Harbor. Threatened with violence, the Manhattan Theatre Club had canceled plans to present McNally's *Corpus Christi,* a contemporary parable in which thirteen gay men re-enact the life of Jesus, and in which—reportedly, since few people have actually seen the as-yet-unfinished work—reference is made to sex offstage among Jesus and his disciples. No less stunning than the cancellation were the denunciations that followed. McNally was furious. Athol Fugard, another of the Manhattan Theatre Club's first-rank playwrights, yanked *his* new work from the roster. By the end of the week, Lynne Meadow, the company's artistic director since 1972, and Barry Grove, the executive producer, reversed their reversal, restoring plans for a fall production of *Corpus Christi* and claiming—not altogether persuasively—that it had only been a postponement. Fugard, too, was back in the fold. Meadow lashed out at those who had accused them of censorship. "We have never censored a play," she said. "Freedom of speech and supporting writers is what Manhattan Theatre Club has stood for for 25 years."

But it was hard not to conclude that they had, if only briefly, caved to outside pressure. Knee-jerk though some of their detractors seemed to be, many were fueled by a righteous combination of anger and loss: How could a group that had contributed so much to the city's cultural life allow itself to be pushed around by bigots? Had Grove and Meadow become so much a part of the Establishment that they thought they could drop a play and no one would notice?

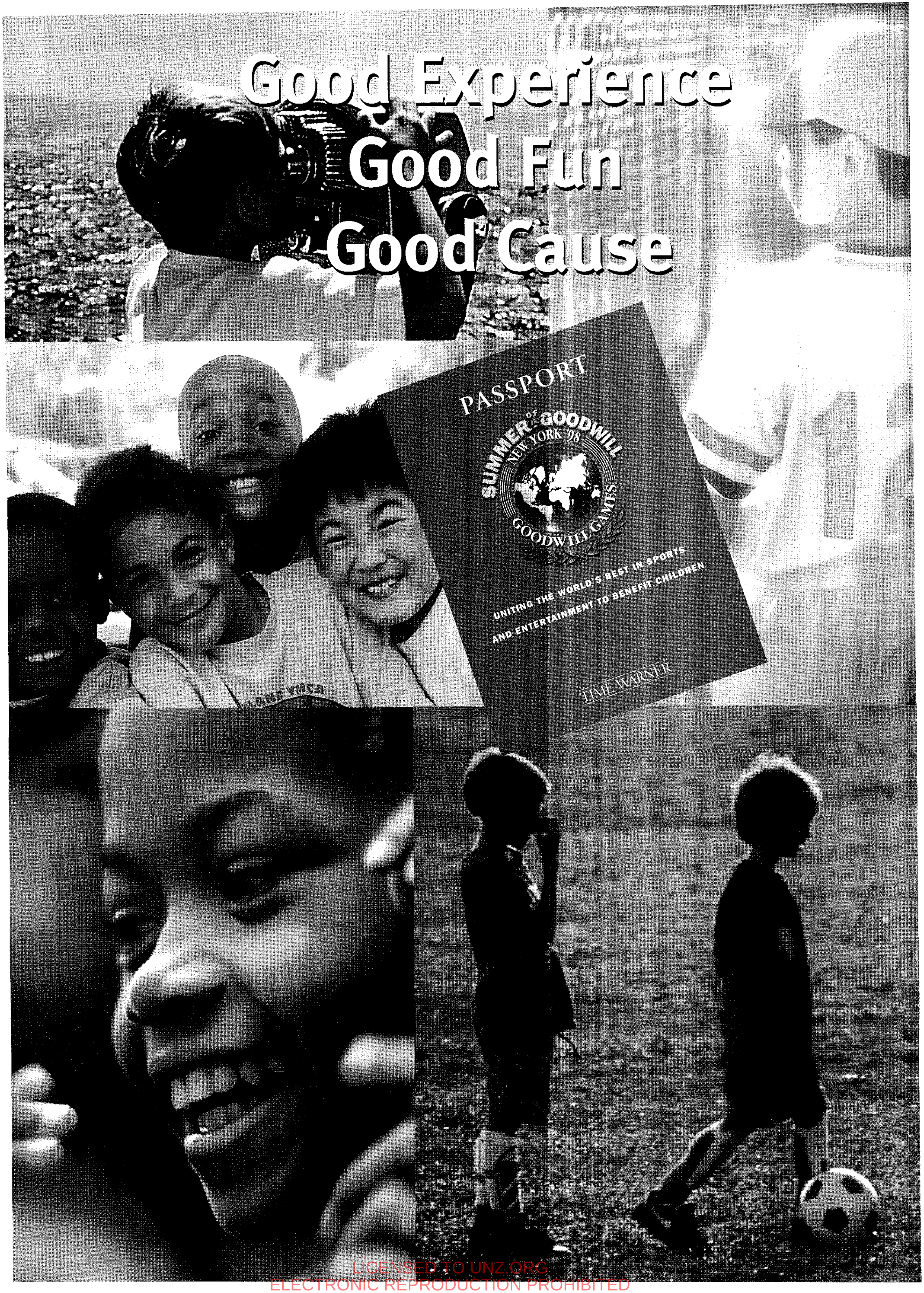
In fact, they had good reason to be fearful. After reports about the play appeared in the New York *Post,* the Catholic League for Religious and Civil Rights called on elected officials to cut off the company's public funding and attacked the play—or at least the *idea* of the play, since

(continued on page 24)

CAMEO

Not-So-Thin Lizzy

IT'S A CLASSIC AMERICAN STORY, MODERN-day Dreiser, really: A small-atoll girl is smitten by skyscrapers and dazzled by neon, not to mention nuclear radiation. Getting here is not easy, and she has to do some unpleasant things (eat fishing trawlers, stomp some Panama rain forest) to survive along the way. She finally arrives, with dreams of making it big and maybe, just maybe, settling down and raising a family. And then, at her moment of greatest triumph, she's ground down by the huge, impersonal forces of the city, aided by Matthew Broderick, a French secret agent, and the U.S. Army. Inside was a little girl with a beautiful dream. But all the world could see was a monstrous bitch with leathery skin. Who can say this sort of thing doesn't happen every day in New York?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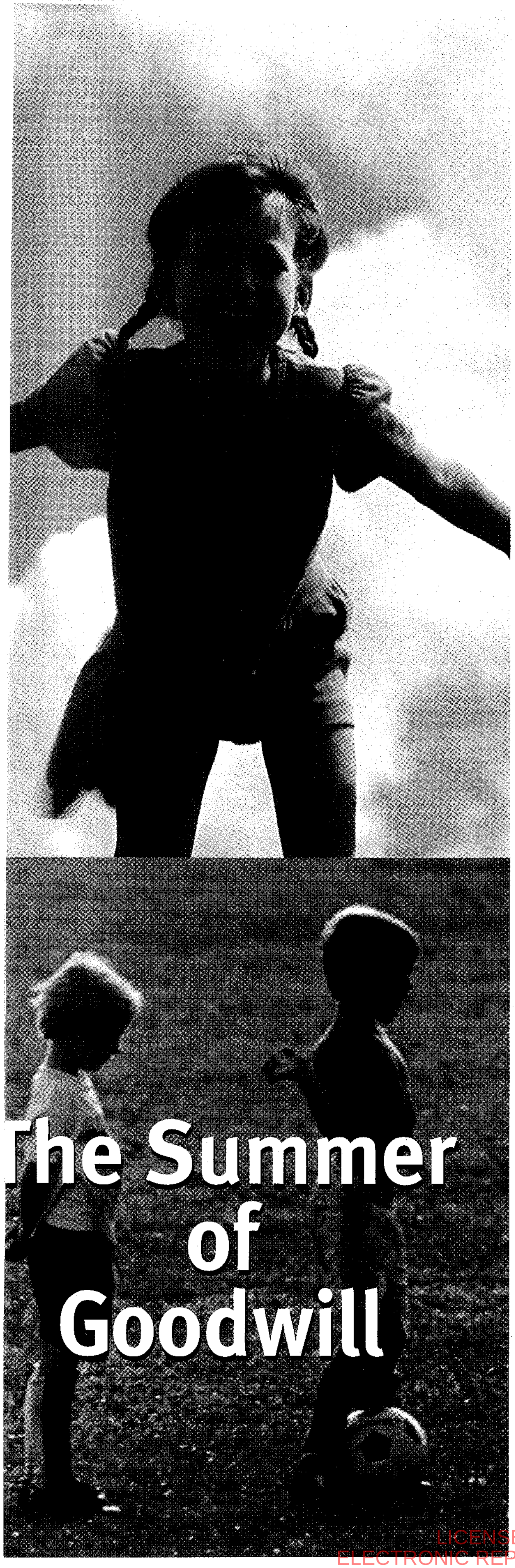

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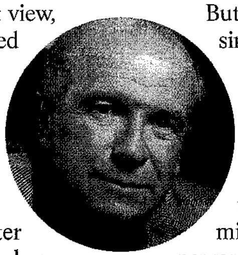
The Play *continued from page 21*

clearly no one at the league had read it—as "despicable" and "sick beyond words." And lest anyone not share that view, the league promised to "wage a war that no one will forget" against anyone foolhardy enough to present *Corpus Christi.*



Suddenly, the theater was getting telephone threats addressed to "Jew guilty homosexual Terrence McNally. Because of you, we will exterminate every member of the theater and burn the place to the ground . . . Death to the Jews worldwide." Those threats, Meadow and Grove insisted, led to their decision to delay the production until they could ensure adequate security. Rick Hinshaw, communications director for the Catholic League, flatly rejects the notion that its language was anything other than metaphorical, and insists that suggesting otherwise would be "like linking Martin Luther King to the Black Panthers." But given the current climate of intolerance and the propensity of lunatics to drive home their views with semi-automatic weaponry, such facile disavowals are disingenuous at best.

"I blame a fearful culture," Norman Lear said last week. "It's so important that this entire culture doesn't get on its knees before the religious right."

In the end, Meadow and Grove really had no choice but to reinstate the play; their own history demanded it. Ever since the Manhattan Theatre Club's salad days, when it operated out of the National Bohemian Hall on East 73rd Street, the company has offered a canny mix of mainstream and provocative fare. Few who were present from the beginning will ever forget plays like Fugard's devastating *Statements After an Arrest Under the Immorality Act,* in 1978, a work that humanized the suffering under apartheid. Or, two years earlier, *Ashes,* David Rudkin's harrowing portrayal of a Northern Ireland couple's attempts to conceive—brilliantly staged by Meadow herself. For almost every *Ain't Misbehavin'* and *Crimes of the Heart,* there was a *Boesman and Lena,* a *Beggars in the House of Plenty.*

But it's been a long time since the company produced anything remotely dangerous; the flap over *Corpus Christi* will be useful if for no other reason than to remind us of this theater's power to electrify.

Terrence McNally has been entertaining—and challenging, and offending—the loyal, if somewhat cranky Manhattan Theatre Club audience since the creepy *Bad Habits* (not about nuns) in 1973. *Corpus Christi* will be the eighth McNally play the company has staged. I haven't liked them all, and some have deeply offended me; in fact, I wouldn't mind requiring everyone who attacked the Manhattan Theatre Club to actually go see *Corpus Christi* in the fall. Now *that* ought to raise their blood pressure.

It's been a tough spring for Meadow and Grove, and last week you could see every bad moment etched on their faces. Just a month ago, the playwright Richard Greenberg snidely a tacked the Theatre Club's auc ence, saying he would henc forth take his work elsewhere.

No need to pity Terrence M Nally, though. At the end of th week, he'll be back at the To Awards as author of the bo for the musical *Ragtime,* and may not leave empty-hande More important, however, he found the doors to home a open again. The real drama w be how Meadow and Grove be up under the pressure that is ce tain to increase as *Corpus Chris* makes its way to the stage.

JEREMY GERAR

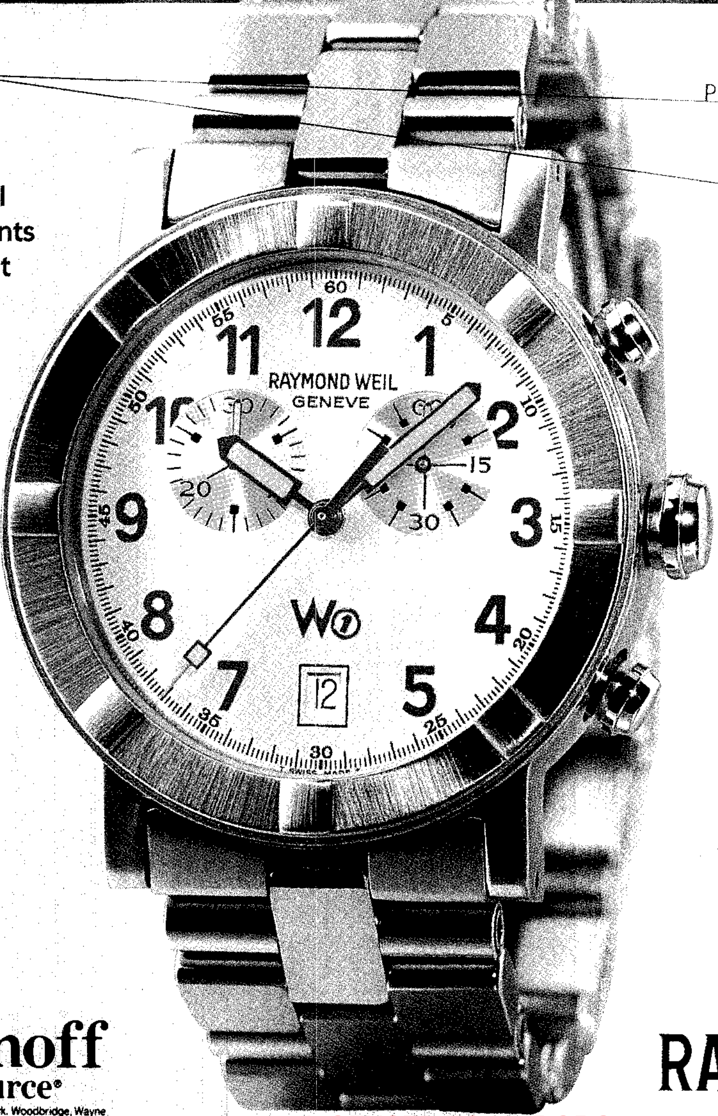
POLITICS

Three Quick Fixes

● *The Supreme Court?* Who would ever have imagined that after all those years of haggling, the debate between New York and New Jersey over ownership of Ellis Island would be resolved by a bunch of senior citizens in black dresses in Washington, D.C.? Still, as weird as the outcome was, you've got to hand it to the Supremes: If it weren't for them, the two participants could well have carried this grudge match out for another zillion or so years without resolution. Which raises the possibility that the rest of the interstate turf battles currently consuming our elected officials ought to be farmed out to disinterested—or even, perhaps, irrelevant—authorities for adjudication. But which deus ex machina is right for which chronic tug of war?

	NEW YORK	NEW JERSEY	CREATIVE RESOLUTION
YANKEES	**If Giuliani were the kind of mellow guy who'd let his home-town team move to the 'burbs, surely he'd let you cross the street on your own recognizance. He'll stop at nothing to keep George Steinbrenner happy. Even if it means a $1 billion stadium on the West Side.**	**"We're not doing anything," insists Governor Whitman, who says the whole flap is just Rudy's *Wag the Dog* pitch for a new West Side stadium. Though one of her commissioners did call Steinbrenner to remind him that "we're here."**	**The real problem is that whatever Georgie wants, Georgie gets. A tax break? Sure. Luxury boxes? Why not. That's no way for a grown man to conduct business. Solution: arbitration by the authors of the best-selling parenting guide *Backtalk: Four Steps to Ending Rude Behavior in Kids.***
STOCK EXCHANGE	**Having outgrown its current digs, the exchange needs to move: to Battery Park City, Broad Street, or possibly the Garden State. Rudy says, "I'm not concerned that the New York Stock Exchange will become the New Jersey Stock Exchange, and neither should anyone else be."**	**The gloves are off. Whitman offered the NYSE $1 billion in tax breaks, labor-training grants, and construction financing to quit its Wall Street home and move to Jersey City. Several brokerage firms and a Dow Jones division have already made the jump.**	**The Stock Exchange isn't just a business—in these bull-market years, it's the force that lifts men's souls, swells their hearts, opens their minds (to say nothing of stuffing their wallets). It is, in fact, as close as this country gets to a national religion. And spiritual matters can't be left to politicians. Solution: When's the Dalai Lama coming back to town?**
GAMBLING	**Sparked by debate over Governors Island and the success of nearby Foxwoods, Giuliani has advocated introducing gambling to New York. But is he serious? The state legislature will take up the matter shortly—which means it won't be resolved for years.**	**The possibility of legalized gambling in a neighboring state has brought Atlantic City development to a halt. The Donald is trying to unload his AC properties. But Whitman's keeping a stiff upper lip: She still plans to build a $330 million road and tunnel to ease traffic to and from the casinos.**	**Gambling is a highly controversial issue that tends to inflame passions and offend conservative social mores. And both parties are utterly convinced they're right. Obvious solution: Take it to the court of public opinion—an all-out Donnybrook on *Jerry Springer.***

Photographs: top, Ari Mintz/Newsday; bottom, Steve Azzara/Sygma (Giuliani). Andrew Lichtenstein/Sygma (Whit



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RAT CITY

PERIODIC DISPATCHES FROM THE WAR ON VERMIN

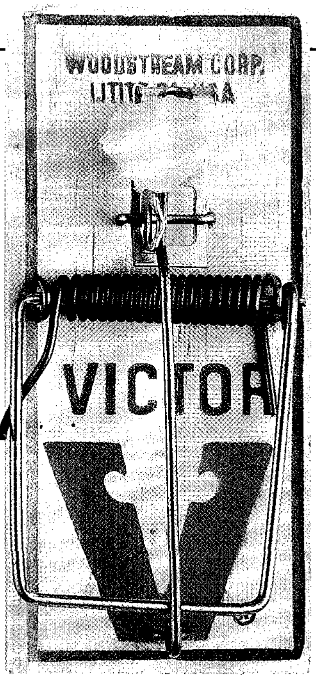
Vive la Résistance

BY MARCH 1998, IT SEEMED to Debbie Stier that the rats had won. The building where the 32-year-old publishing executive lived, far west on 120th Street, had turned into a vermin playground: In the basement, rats scampered along pipes as if on a jungle gym; in the courtyard, they met to congregate and take the air; and on the sixth floor, they converted an elderly tenant's apartment into a rat bordello where they were fruitful and multiplied.

Around that time, Rick Williams, a porter next door, was summoned to the building's fifth floor, where tenants had trapped a rat in the hallway and were beginning to panic. "I had to hack it to death with an ice chopper," he recalls wearily.

Tired of living in fear, Stier gathered the troops and declared war. Or, as she now puts it, "I went nuts." She formed a tenants' association and got the management company to bring in an exterminator and an official from the health department. Both recognized the severity of the problem and recommended baiting and poisoning inside the building while plugging holes in the floors and exterior walls.

The building next door was owned by Columbia University, a tougher bureaucracy to crack. But after repeated phone calls, Stier finally prevailed upon a housing official to monitor and control the apartments' trash.



The tide quickly began to turn. No more ransacked trash. No more rat droppings. There hasn't been a rat sighting in six weeks. "We've created an oasis within an infested neighborhood," Stier boasts, aware of how uncommon such a victory is. Another longtime resident focuses on practical effects: "It's just nice not to hear the gross scratching noises from inside the walls," she says.

On the surrounding streets, however, the odds still favor the rats. The city's rat-abatement program continues in the area, but its officials are at best guardedly optimistic. "We're not going to kill every rat," says Health Department spokesperson John Gadd, "but we hope to bring things under control by our actions and by educating people on how to help themselves." Even the winter weather, which usually kills great numbers of vermin, was this year too mild to have any real impact.

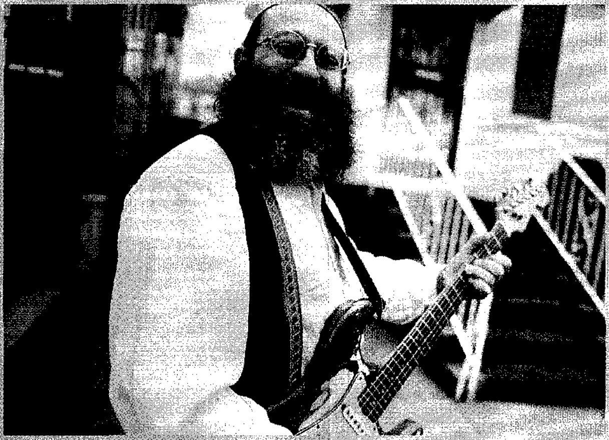
So while local residents may look to Stier as a hero of the resistance, in their everyday lives the occupation continues. Says Lecia Rosenthal, of West 109th Street, "I'm tripping over either a drug dealer or a foot-long rat. My fear now is that rats will start dealing drugs, too. Then we're all dead." KATE AURTHUR

MUSIC

Greetings From Borough Park: Orthodox Jews Rock Out

THE CROWD AT WETLANDS ONE RECENT MONDAY NIGHT LOOKS nothing like the usual rain-forest-loving Deadheads. Instead, the hundred-plus men—from their teens to their forties—who are rocking out are all wearing yarmulkes, and several have black hats and long beards. A handful of women in long skirts watch from afar.

Onstage, Yosi Piamenta, a 47-year-old Hasidic Jew with a decided resemblance to Jerry Garcia, finishes a riff on his '64 Stratocaster and steps up to the microphone. *Baruch atoh ha'shem elokeinu melech ha'olam,* he shouts. It's the prefix to every Jewish blessing—Blessed art thou, o Lord our God—but he belts the words out rock-and-roll-style. A group of young men bob up and down in front of the stage. Welcome to the Moishe Pit.


Holy roller: Yosi Piamenta is at the cutting edge of Jewish music.

"You like this kind of music?" a young fellow with a bushy beard asks me. His traditional prayer threads are trailing low, down past his gangsta-baggy pants. I give him the thumbs-up. "Yeah," he says. "Piamenta is phat."

With a loyal following in the klezmer-dominated communities of Borough Park and Crown Heights, Piamenta will make his bravest foray yet into the secular world on Monday, June 8, at Tramps. His growing popularity is indicative of the larger *ba'al t'shuvah,* or religious-returnee, movement, which in the realm of musical performance merges rock, blues, reggae, funk, jazz, New Age, and even rap with traditional Jewish melodies. "If kids are going to go to nightclubs anyway, then why shouldn't they have this kind of music when they go?" says Piamenta, who found religion in 1976 when, as a member of jazz great Stan Getz's band, he was introduced to the mystical Lubavitcher rebbe Menachem Schneerson.

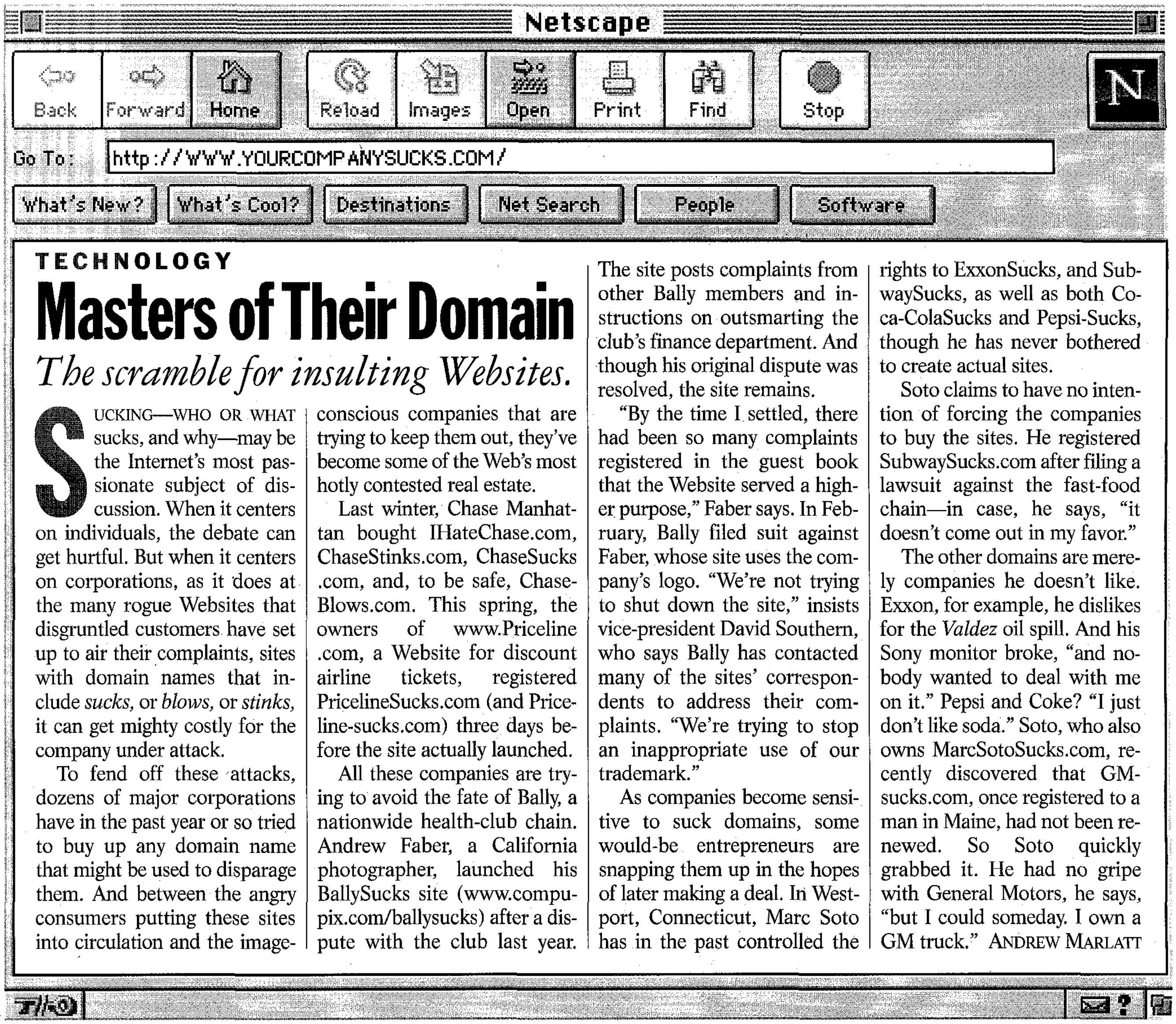
"We've taken these influences, but we're trying to make it our own," adds Moshe Antelis, the founder of Teva, an "all religious" ensemble that plays funky blues-inspired numbers that reference Tower of Power and the Average White Band: "We're trying to break down stereotypes without breaking down doors."

But if New York now is to Jewish music as Memphis once was to R&B, the revolution has yet to reach the provinces. "The largest market for Jewish music is the Reform, Conservative, reconstructionist, and diaspora movements," says Mayer Pasternak of Tara Publications, a distributor of Jewish recordings. "Outside of New York, Piamenta and those other bands don't exist."

Even in Brooklyn, they've met resistance. "They're taking *goyische* music and putting Jewish words to it," says Abish Brodt, a Borough Park leader who produces traditional Hasidic recordings. "Jews have always taken something from the culture they are living in and adapted it, but do they have to take everything? Did we take German beer-hall music? You don't have to do 'Sholom Aleichem' to 'Moon River.' "

"There's no contradiction between what I play and Jewish music," responds Piamenta, who has long supported himself playing at Hasidic weddings. "And there's no conflict with Jewish style and good music. I just don't play on Shabbat." STANLEY MIESES

otographs: top, Bruce Byers/FPG; bottom, Carl Posey.



TECHNOLOGY

Masters of Their Domain

The scramble for insulting Websites.

SUCKING—WHO OR WHAT sucks, and why—may be the Internet's most passionate subject of discussion. When it centers on individuals, the debate can get hurtful. But when it centers on corporations, as it does at the many rogue Websites that disgruntled customers have set up to air their complaints, sites with domain names that include *sucks,* or *blows,* or *stinks,* it can get mighty costly for the company under attack.

To fend off these attacks, dozens of major corporations have in the past year or so tried to buy up any domain name that might be used to disparage them. And between the angry consumers putting these sites into circulation and the image-conscious companies that are trying to keep them out, they've become some of the Web's most hotly contested real estate.

Last winter, Chase Manhattan bought IHateChase.com, ChaseStinks.com, ChaseSucks.com, and, to be safe, ChaseBlows.com. This spring, the owners of www.Priceline.com, a Website for discount airline tickets, registered PricelineSucks.com (and Priceline-sucks.com) three days before the site actually launched.

All these companies are trying to avoid the fate of Bally, a nationwide health-club chain. Andrew Faber, a California photographer, launched his BallySucks site (www.compupix.com/ballysucks) after a dispute with the club last year. The site posts complaints from other Bally members and instructions on outsmarting the club's finance department. And though his original dispute was resolved, the site remains.

"By the time I settled, there had been so many complaints registered in the guest book that the Website served a higher purpose," Faber says. In February, Bally filed suit against Faber, whose site uses the company's logo. "We're not trying to shut down the site," insists vice-president David Southern, who says Bally has contacted many of the sites' correspondents to address their complaints. "We're trying to stop an inappropriate use of our trademark."

As companies become sensitive to suck domains, some would-be entrepreneurs are snapping them up in the hopes of later making a deal. In Westport, Connecticut, Marc Soto has in the past controlled the rights to ExxonSucks, and SubwaySucks, as well as both Coca-ColaSucks and Pepsi-Sucks, though he has never bothered to create actual sites.

Soto claims to have no intention of forcing the companies to buy the sites. He registered SubwaySucks.com after filing a lawsuit against the fast-food chain—in case, he says, "it doesn't come out in my favor."

The other domains are merely companies he doesn't like. Exxon, for example, he dislikes for the *Valdez* oil spill. And his Sony monitor broke, "and nobody wanted to deal with me on it." Pepsi and Coke? "I just don't like soda." Soto, who also owns MarcSotoSucks.com, recently discovered that GMsucks.com, once registered to a man in Maine, had not been renewed. So Soto quickly grabbed it. He had no gripe with General Motors, he says, "but I could someday. I own a GM truck." ANDREW MARLATT

SPORTS

Would It Help If I Made a Donation to Patrick Ewing's Favorite Charity?

● In what has become an annual rite, the Knicks hiked their ticket prices last week. The usual kvetching ensued, but what did it matter? Joe Lunch-Pailowitz can't get a season ticket anyway, no matter *how* much he's willing to pay. We know because we tried:

Ticket Office: Can I help you?

Gotham: *Hi. I heard that the courtside-seat price for the good seats is $1,300 now?*

Thirteen hundred fifty dollars.

Is that for the whole season?

That's per game, per seat.

Jeez. Isn't that something? Well, what the hell! Lemme get something in the middle.

I'm completely sold out right now. They're sold out to season-ticket holders.

How can I get a season ticket?

You can't right now. We work off a rather lengthy waiting list—about 25,000 people. This year we're dealing with people who got on the list five, six years ago.

You're kidding!

Nope. You start off at the top of the building, and the longer you're a subscriber, the better your seats can become.

How do celebrities get them?

Well, the Knicks own a lot of them.

So they can kinda give 'em out to whoever?

Mmm-hmm.

Oh, boy. All my life I was poor; this year, I made a pile of money. But now I gotta be a celebrity, too?

If you'd gotten in like ten years ago, you probably would've been close to there, but—

Ten years ago I was still washing dishes! What do they do if someone like Prince or Madonna doesn't come? Is there any way to get their seats?

They don't resell tickets. Once you buy season tickets, they're your responsibility.

Can you put me in touch with Madonna?

I can't even get in touch with her.

It's enough to drive you crazy!

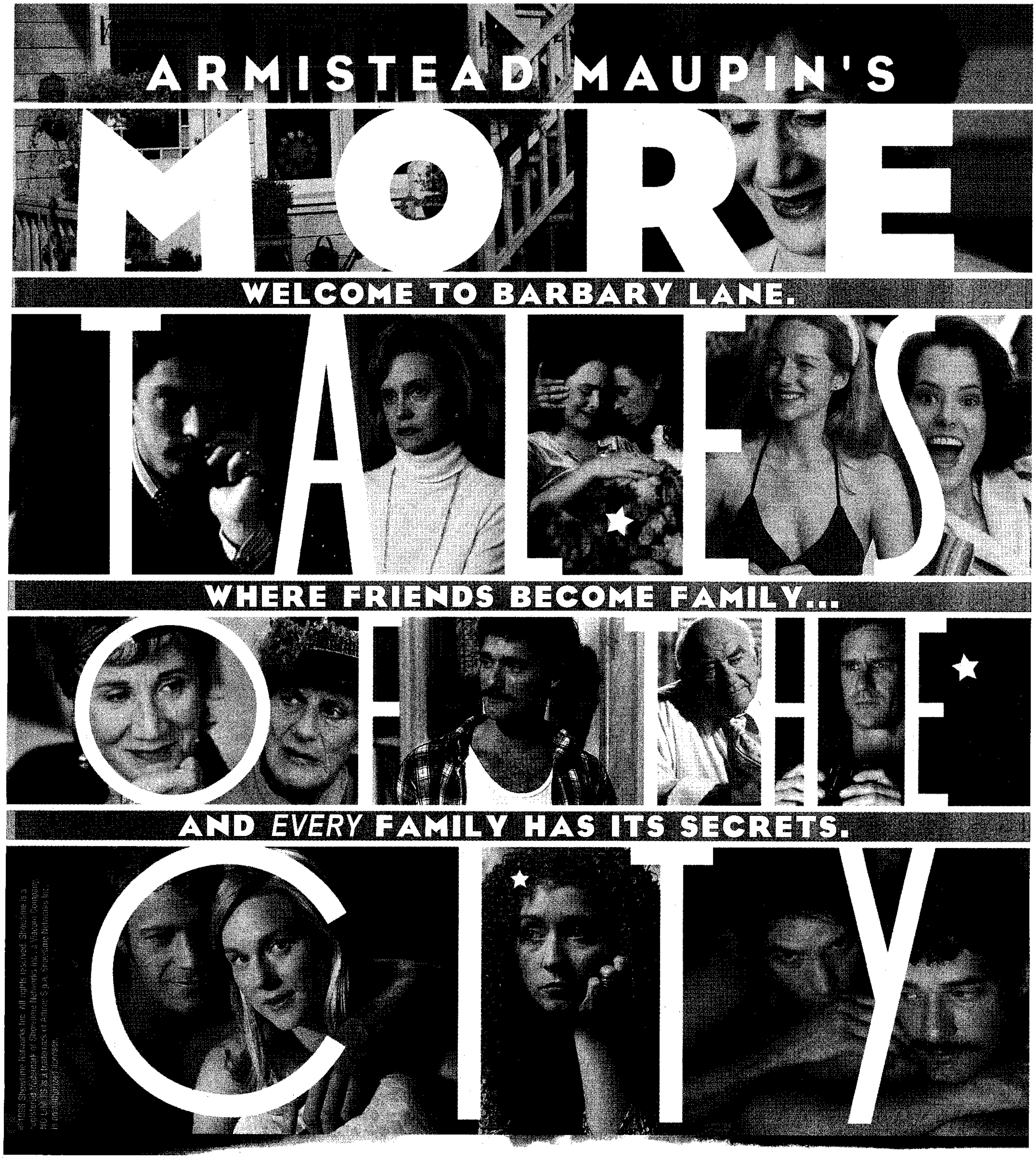
We need a bigger building.

Wait, so one day, the phone will ring and you guys'll call me up and—

Yep! We'll call you. JOHN BOWE

Photograph by Jeff Christensen/Gamma Liais

THE SERIES TOO HOT FOR BROADCAST TV.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CITY

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THE ART WORLD

The Bull Marketer

Wall Street's favorite artist diversifies.

FIFTY-FOUR CROSBY STREET is a modest, handsome building around the corner from Balthazar. Brick, three stories, big windows on the upper floors, oversize front door. It holds the studio of Arturo Di Modica, a sculptor from Sicily. But what passersby may not realize is that 54 Crosby is less a building than it is a work of sculpture.

In 1978, a few years after he arrived in the U.S., Di Modica bought a hole in the ground here, the site of two tenements that had collapsed down to their foundation walls. He began repointing the stone and brick underpinnings, adding steel beams, building new upper works, all by himself. After he'd pulled the place together enough to move in, he started thinking about an expansion of his studio space—and went about digging a two-level basement. Alone, with a pickax and a bucket. "It was hard work; I was very tired," he says. Then he poured a foot-thick reinforced-concrete floor. "An engineer came in afterwards. He looked around, said, 'How did you *do* this?' "

It was in the studio downstairs that Di Modica produced his most famous piece of art, the 7,000-pound bronze bull that he impishly dropped, one midnight in December 1989, smack in front of the New York Stock Exchange. The exchange had the thing hauled to an impound lot like an illegally parked Chevy, but public opinion—aided by a few pictures in the tabloids of the artist and his creation—demanded its return. The Parks Department found it a home shortly thereafter at Bowling Green. (If you happen to run a stock exchange, you can get a bull of your own: Di Modica says the statue is the first in a series of five he'll cast. He's also selling three series of tabletop-size models, in bronze, stainless steel, and sterling silver.)

Di Modica in his hand-built SoHo studio.

As Di Modica has added to the building over the years, his structure has sprouted multiple uses: an apartment for himself upstairs, a restaurant on the main floors, another studio in the cellar, and a sculpture school—with café tables—downstairs. The school and the restaurant, with its beautifully forged iron and bronze details, will be known as the Bull Bar, and the combination of the two SoHo mainstays—art and upscale food—seems workable. All Di Modica needs now is money to finish construction and get the restaurant open. He'd already be in business if he'd taken a six-figure offer, from a Las Vegas hotel-casino, to buy the Wall Street bull, but he turned it down. "The bull was my gift to New York," he says. "It should be here."

CHRISTOPHER BONANOS

THE SCENE

Hand of FAPE

Photographs by Patrick McMullan

IT'S EASY TO SPOT THE NEW Yorkers at swell White House functions. Take last week's Friends of Art and Preservation in Embassies (FAPE) gala. While others made grand entrances, the New Yorkers clustered by the bar, making "don't ask, don't tell" jokes about the military escorts and talking about Studio 54. • Chuck Close interpreted "black tie" as Johnny Cash might—and stood out like an inkspill against the primary colors of Hillary's yellow dress and Bill's red complexion. • When Hillary invited the artist-benefactors to rise for recognition, Ross Bleckner stayed seated ("They're older," he said, waving off his esteemed colleagues.) • And when the evening was through, half the New Yorkers went home on Andrew Solomon's family jet while half went out to noisy gay bars. And everyone worried that the other half was cooler.

Ron Ferri, Francesco Scavullo, and Joe Eula at the home of Chris Sullivan and Roberta von Schlossberg to celebrate the opening of Ferri's show at Southampton's RVS Fine Art gallery.

Lee Annenberg with her granddaughter, Elizabeth, at a private dinner party.

Greg Kinnear and Helen Labdon at William E. Reilly's home in Quogue, to benefit the Southampton Hospital.

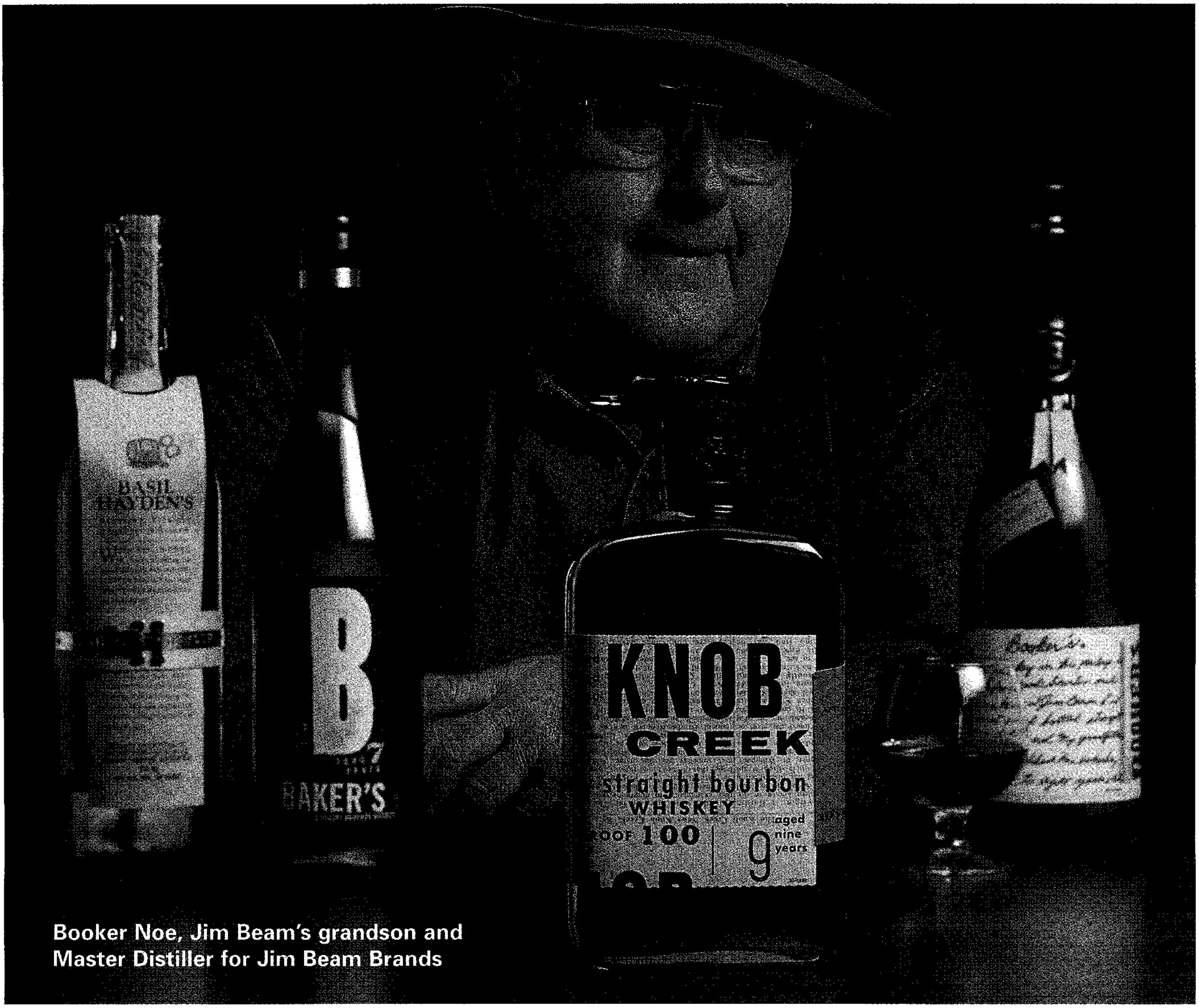
Angela Harrington with Dylan McDermott and his wife, Shiva Afshar, dropping by Moomba.

Perri Peltz, Linda Wells, Allison Stern, Nina Griscom, and Carol Mack at the New York City Ballet's spring gala, held at the New York State Theater.

Marcus Schenkenberg and Angelika shopping at Toys 'R' Us.

Photograph by Amilc

Spirited Assets in the Fortune Brands Portfolio



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GOTHAM STYLE

EDITED BY DANY LEVY

Wheels of Fortune

This is shaping up to be a ripe summer for both bike thieves and fitness-minded status seekers. The latest objects of desire made by European automakers have only two wheels—which presumably means they can't be chauffeur-driven—but include high-tech features like front and rear suspension, bronze-titanium finish, and, on some models, a so-called "self-adjusting front-brake system with insulated organic brake pads and a hydraulic twin-piston floating brake caliper." That's a lot of space-age gadgetry to chain to a street sign. Needless to say, the bicycles don't come cheap. Mercedes's Sport Cruiser (shown) goes for $1,795; BMW's mountain bike is a more humble $795. If that doesn't give your wallet enough of a workout, upgrade to the Mercedes Mountain Bike, which fetches $3,300. BETH LANDMAN KEIL

A Tisket, a Tasket . . .

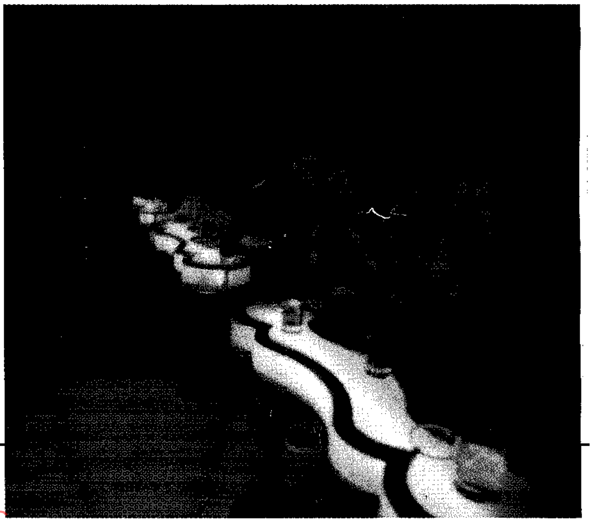
Last year's Inca bag—the bright open-weave plastic satchel from south of the border—was ubiquitous both on Hamptons beaches and in downtown nightclubs. This summer, the cheap-chic bag has spawned a number of new, slightly heftier styles: Kate Spade's $75 Mexican Fiesta bag sells at her eponymous shop and at Saks Fifth Avenue, and the NoLIta shops Calypso and Jade are selling Cal Mex bags in a variety of sizes, from $20 to $40. Tote le Monde has crocheted plastic totes that fetch $140 to $150 at Barneys. And at Kitchen Market, authentic versions—straight from Mexico City—come in more than ten styles and go for $2.95 to $10.

Creative Artists' Agency

If life in your cubicle makes you yearn for wide-open spaces, start feeling envious of Mary Bergstrom and Robert Bergman Ungar, the creative designers who've set up shop in an industrial garage in the West Village. She's a former No. 2 at David Carson Design, he at Baron and Baron. Together, they had the space gutted to reveal the original floors and walls, beams, and skylights. From their new digs, they'll be designing logos, ad campaigns, and working on product development for clients such as Ozbek, MTV Japan, and 7th on Sixth. "It's not a traditional office space. We have no water coolers. But we do have ten leftover cases of Perrier," says Bergstrom. "There are no blockades," she adds. "I guess that allows for creative energy."

Hot Spot of the Week

Gesturing toward the guy on the other side of the threshold, the doorman at 2 Seven 7 addresses his boss—James DiZazzo, the actor-model-painter who co-owns TriBeCa's bar du jour—and says, "This guy is a friend of yours?" • "Dude," says DiZazzo incredulously, "that guy is a body double for Sly Stallone. Open sesame." • Even mere mortals have a decent chance of getting into this cozy subterranean bar and sharing one of the four banquettes with some of the big *machers* or wispy models who've made it hot. "This is probably the only place where Shalom actually has to pay for drinks," says DiZazzo. "You wouldn't believe my overhead." Even if they won't get comped, the leggy things should be able to find someone who'll buy them a bite from the lounge's deliberately aphrodisiac menu. "Sex," says DiZazzo, "was the concept for this place." VANESSA GRIGORIADIS



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THE CITY POLITIC MICHAEL TOMASKY

The Art of the Deals

Behind the scenes at last week's state Democratic convention, there was as much backslapping as backstabbing—and sometimes, you really couldn't tell the difference.

THE CHARMING THING ABOUT conventions is that everything that's usually sub rosa in politics is out on display. This is especially true of a state convention, such as New York's Democrats held last week at the Rye Town Hilton in Westchester County. Unlike a national convention, at which the various drinking and eating gymnastics are spread out across a broad landscape of hotels and restaurants, a state convention confines everything to one constantly visible space. And since not everything is decided beforehand, the candidates still have to work the rooms. So you'll find—say, at the barbecue last Wednesday night hosted by Comptroller Carl McCall out back of the hotel—all three Senate candidates, whose mutual dislike seems to be advancing at a pace that Al D'Amato would find to his liking, within a few feet of one another. There's Chuck Schumer sitting at a table jawboning a county leader; there's Gerry Ferraro pressing the flesh—John Zaccaro attached to her at all times and looking alternately bored and disgusted; and there's Mark Green, the only one of the trio who seems to travel with an entourage, usually three Gen-Xers walking right behind him holding placards.

Politics as usual: Betsy McCaughey Ross won . . .

It's the only time this year the candidates will be in the same place in uncontrolled circumstances. You practically want one of them to slug another, and even though that won't happen, you can feel the obvious and gratifying tension as one approaches another's orbit. Politics these days is rarely so amusing, but still, if you watch these interactions closely, you can see the deal-making gears move. If you noticed, for example, Wilbur Ross, the multimillionaire spouse of Betsy McCaughey Ross, huddling Tuesday night with Kings County Democratic leader Clarence Norman, you knew immediately what was happening, and by the time the vote on the gubernatorial nominations was tallied, you had to conclude that if things in high finance ever go sour for Ross, he has a future in politics.

The stories in the dailies that came out of the convention had McCaughey Ross the big winner, and they were right. Here's what happened: To win a spot on the ballot, a candidate needs the support of at least 25 percent of the 353 delegates. Going into the convention, McCaughey Ross had, at best, 10 percent; an upstate assemblyman named Sam Hoyt placed her name in nomination with Bryanesque fire and brimstone, assuring the faithful that his dear departed yellow-dog Democrat of a father would indeed approve of his son's support for the only person there who started this election season as a Republican. But every time he mentioned her name, he heard boos.

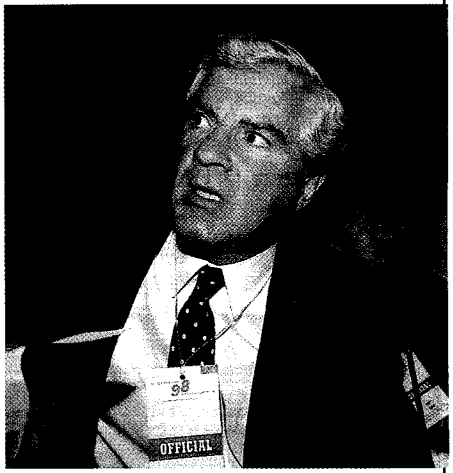
Meanwhile, Brooklyn D.A. Charles Hynes's campaign hadn't even reached first gear before last Wednesday, let alone got out of it. He'd announced the previous week that if he didn't get his 25, he wouldn't even bother trying to get on the ballot by circulating petitions (the Plan B available to those shut out at the convention), a plaintive "play me or trade me" tack that seemed destined to produce the losing result.

The McCaughey Ross team had the sense to know she was going nowhere, so instead of pressing for a respectable showing and coming up short, they resigned themselves to a petition campaign and gave their votes to other candidates, notably Hynes. It was the clever thing to do: McCaughey Ross—already the Liberal Party candidate, remember, and not without the resources to mount a petition drive—wanted Hynes on the ballot, along with the front-runner, Peter Vallone, so she'd be running against two men. So there was Hynes, improbably giving a victory speech.

McCaughey Ross shifted some votes to Jim Larocca as well (why not three men on the ballot?). But Larocca wound up with 23.4 percent. Various theories floated around the room as to why Larocca just missed the target. The first and simplest was that the McCaughey Ross team couldn't count. One point six percent means just three or four votes, which would be a silly misjudgment. Theory two was that they did their best, but that you just can't control every vote in the post-boss age.

I'm partial to theory three: She didn't want him on. Why, I asked a McCaughey Ross floor operative, outfitted in one of those Secret Service–type ear-and-collar communication devices Wilbur sprang for, didn't you get Larocca a few more votes? "Why?" he asked incredulously. "Because he could win, that's why!" A little later, people were whispering that McCaughey Ross was sitting on polls showing Larocca could hurt her.

Smart politics, for her. But step back from the details for a moment: A candidate many if not most experts under-



. . . while Jim Larocca was blanked last week.

Photographs by Frances M. Roberts.

stand to be the Democrats' best shot, Larocca, a man who spent a year driving around the state by himself trying to persuade people to take him seriously, gets knocked out of the Democratic primary by a candidate no one wants, whose chief claim to fame in life is to have written a highly disputed article that killed a Democratic president's health-care legislation. Larocca will now try to gather petition signatures, but he may not have the money. And so the only candidate who produced anything like spontaneous energy ends up the only candidate forced off the ballot. Well done.

And what of Vallone? His people mishandled the convention badly. They spent the week leading up to the vote promising that their man would hit 50 percent, in the hope that, as often happens at conventions, once delegates saw the handwriting, everyone would fall into line. The success of this theory, though, depends on a candidate who creates something approaching real excitement. But that ain't Peter Vallone. When he ended up at 44 percent, he looked like a loser, just as he had earlier this year when he was supposed to get the backing of the major party leaders, who met three times at the behest of Vallone's allies but thrice refused him the crown.

AS FOR THE SENATE RACE, YOU HAD TO leave Rye wondering just how long the candidates' truce would hold. All three contenders got their 25 percent, but barely. Green made it by one vote, and his camp was furious with Schumer for trying, they charged, to shut him out. As it happened, Green got his winning vote from a Westchester delegate who had been pledged to Schumer. She switched in the interest of making sure all three made the ballot, a circumstance to which everyone had paid prodigious lip service before the vote. Her switch permitted Schumer to lean back calmly and talk about releasing his delegates to allow Green on. Green's camp wasn't buying this for a second; hard to pinpoint the truth, but a sudden burst of collegiality from Schumer doesn't jibe with the way he was working Green delegates in the morning.

For governor, the best candidate emerges the only loser; for Senate, two good candidates would now like to exchange gunfire. Prominent Democrats, like McCall and Assembly Speaker Sheldon Silver, seem to refuse to lead the party, either because it would threaten their small fiefdoms or for fear they'd be accused of bossism. Well, this is a party that needs a boss badly.

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THE NATIONAL INTEREST HANNA ROSIN

Global Warning

Unable to challenge Clinton domestically, Republicans try to play hardball with the White House over foreign policy. Their Cold War–era chatter sure hasn't aged well.

HALF OF WASHINGTON IS HAVING Cold War flashbacks this season. As the president prepares for his trip to China later in June, the first visit since Tiananmen Square, Republicans are gearing up for a revival of something like the Cuban Missile Crisis. Hearing the words *China* and *satellite* and *money* in the same sentence has put the GOP in a conspiratorial mood, and now more than 150 of them (and one lone Democrat) have signed a letter demanding that the president cancel his trip. "Until we know the truth about what's going on," said Gingrich, sounding as if he were playing himself in a cheesy Hollywood spy thriller, "it is very inappropriate for the president to go to China."

Republicans used to be divided over China; they would flirt with the idea of taking a populist, protectionist hard line, but then their true internationalist soul would eventually win out. Suddenly, however, they're all Buchananites, and it seems they'd never sleep again if America sold another piece of sheet metal to the damn Commies. One bill banning American companies from launching satellites on Chinese rockets has already passed overwhelmingly, and dozens more are in the hopper.

The conspiracy fever is driven by a kind of connect-the-dots game, where two vaguely related incidents are woven into a doomsday scenario (with narrative assistance from William Safire and the *Times* editorial page, which calls this the "China connection"). First, the infamous Johnny Chung confessed he'd funneled $300,000 to the Democrats from Liu Chaoying, a Chinese colonel and executive at a Hong Kong aerospace company. Second, Clinton approved a waiver allowing Loral Space to lend a satellite to a Chinese launcher, even though Loral was being investigated by the Justice Department.

Earlier, after a botched satellite launch, Loral had turned over a 200-page report to the Chinese explaining the failure, which may have contained sensitive security information. Still, Clinton granted the company a second waiver when the company requested it. Republicans say he was doing a favor for Bernard Schwartz, CEO of Loral and a very generous Democratic donor.

Without waiting for the Justice Department report, the Republicans have concluded that Loral's malfeasance, with the winking approval of Clinton, threatened the very fabric of life as we know it. Gingrich could have complained about Clinton's campaign-fund-raising abuses, or said that the president had put economic interests ahead of national security. Instead, the House Speaker went straight to DefCon 4. Clinton "knowingly allowed the transfer of American nuclear-missile technology to China," Gingrich complained in a "Dear colleague" letter, and jeopardized not only America "but the world." Dana Rohrabacher of California fed the hysteria: "Something terrible has happened," he warned. "Every man, woman and child may well have been jeopardized." And the dependably off-kilter Dan Burton took the scenario to its logical extreme, suggesting we might be dealing with "treason."

It's not too hard to deconstruct this breathless scenario. If Clinton never knew the source of Johnny Chung's money ("His venality is in not wanting to know," writes Safire), then how could he return the favor? It's the same logical lapse as in the whole Chinese-money-infiltrated-American-elections line: Nobody has ever even tried to explain what the Chinese could possibly have gotten for their money if they were hiding its source.

As for part two of the story: Yes, Schwartz is a Democratic donor. And yes, Clinton approved the launch. But if the mere existence of those two facts were the standard for quid pro quo, any politician who ever took a dime would be in trouble. In any case, Clinton decided to approve the second launch only after he received an endorsement from the State Department and the National Security Council.

As for the "transfer of nuclear-missile technology" Gingrich complains about, that's a very paranoid interpretation of the facts. There is no "transfer" of anything at these events. American companies lend satellites to the Chinese while a phalanx of Defense Department officials keeps guard. And they are not "nuclear missiles" but communications satellites. (The last one was used to provide China with such lethal weapons as MTV and MSNBC.) If Gingrich is referring to compromising information that might have been included in the 200-page report and that might have helped the

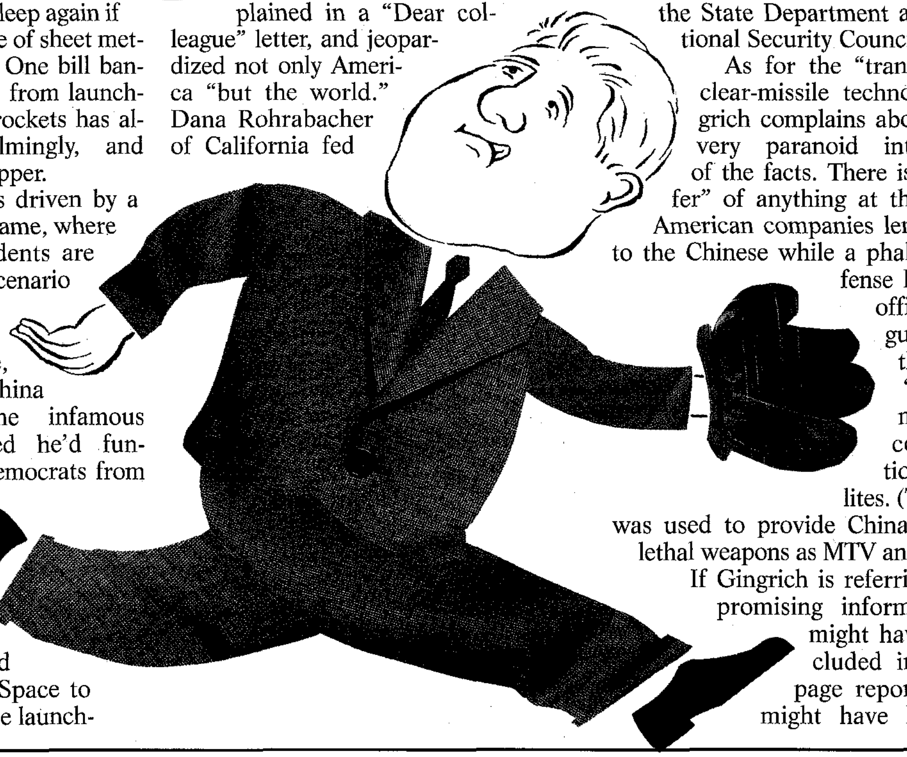

Illustration by Matthew Martin.

Chinese transfer communications-satellite technology to nuclear technology—then his problem is with Schwartz, not Clinton. When the first launch failed, Schwartz prepared the report at the behest of his insurance company. He then gave it to the Chinese illegally, without checking with Defence or State. As soon as the agencies read the report and figured out what had happened, the government launched an investigation.

It takes only a shallow historical memory to know the Republicans are bluffing. Five years ago, fifteen of the same congressmen who voted to ban all satellite exchanges were encouraging the administration to do more of them. Not hard to explain—most of them were California Republicans with defense companies in their districts that were just about as generous with their political donations as Loral is now. These congressmen all wrote a letter to Warren Christopher explaining that that the satellite exchanges were entirely safe, that "no technology transfer is possible." One of the signatures belonged to Dana Rohrabacher himself.

If the Republicans were engaging in routine politicking, we might file this away as just another partisan sideshow. But their blustering will have disastrous consequences for Clinton's trip to China, in which he was planning to take a first step toward routinizing relations.

The administration had come up with several proposals to get concessions from China, all now shelved because of tensions with Congress. In national-security terms, our main concern is not that China will launch a nuclear missile at San Francisco but that it will help Iran or Pakistan launch one at someone else. The administration was considering relieving the Chinese of all the sanctions imposed after Tiananmen, meaning the Chinese wouldn't need to get clearance from the White House each time it planned to launch an American satellite. In exchange, the White House wanted China to join the Missile Technology Control Regime, the international watchdog group that prevents exports of missile technology.

The exchange was crucial because the State Department suspects that China is already indirectly helping Iran with its clandestine nuclear research. And the administration has only lately had some success in curbing these transfers. But now all offers are off the table. Even innocuous White House offers to exchange agricultural and weather satellites are suspect in the new, hostile environment.

Realizing they probably won't persuade the president to cancel his trip, the Republicans are now focusing on petty symbolism. It's fine if the president wants to go, they say, but he can't visit Tiananmen Square. And if he does, he has to make a symbolic gesture of protest. It's hard to imagine what they might have in mind. Maybe in the middle of a photo op, he could take out a guitar and unfurl a banner. Or get together Sandy Berger and Madeleine Albright for some impromptu guerrilla theater.

This latest attack drags us back to the usual tedious shouting match about China. The China-obsessed divide into two equally histrionic camps. On one side are the hard-liners, who track every propeller and Kevlar helmet China buys and look for every opportunity to publicly embarrass Chinese leaders. On the other side—Clinton's side—are the comprehensive engagers, who make elaborate excuses for Chinese leaders every time they renege on an agreement or lie, which they often do.

Clinton has generally leaned too far to the engagement side, granting the Chinese MFN status although they kept jailing dissidents (not to mention pirating all our movies). But in planning for this trip, the administration was finding a better balance. The plan was to be tough in a smarter way. Clinton would criticize China on its human-rights record and also congratulate the Chinese for laying off Hong Kong and for domestic progress toward democracy, such as developing a legal system. Then, in private (not in the public square), he would explain that there were lines China could not cross, both on human rights and on Taiwan.

It used to be that Gingrich understood, and even practiced, the art of foreign policy. On his last visit to the region, he first stopped in China to warn the Chinese leaders that if they used force against Taiwan, the U.S. would get involved; then he went to speak to the Taiwanese to warn them against declaring independence—a perfect strategic move. But these days, Gingrich is interested in a different kind of strategy—anything that will help him get elected president. Clinton has so thoroughly trumped Republicans on the domestic front that Gingrich is desperate for creative ways to make himself look like White House material. So he Bigfoots around the world and tries to embarrass Clinton on the international front, encouraging leaders like Binyamin Netanyahu to ignore that silly American president. Which, come to think of it, seems more like treasonous conduct than anything Clinton's done. ■

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This is only going to hurt a little...

BY GARRISON KEILLOR

Since I landed in New York ten years ago, two friends have conked out and four, including my wife, have given birth, and between the departures and arrivals, I've had some experience with New York doctors, almost all of it good. An outstanding obstetrician coached my wife to the goal line and assisted our daughter >>

ILLUSTRATION BY BRIAN CRONIN

into the world, and now a patient pediatrician answers our questions (Should a four-month-old be this chubby? Why does her belly button look like a bubble?) as an intrepid internist oversees my advance toward decrepitude. And as for the otolaryngologist who snaked a swab up my nose to take a sinus culture and sent it to a lab to establish that I had a cold and prescribed an antihistamine and charged me $300 for the pleasure, well, what was I doing going to a doctor about a cold anyway?

A person in New York often thinks about health care. You race around town snatching up hot dogs for sustenance, breathing truck fumes, collecting germs on your hands and rubbing them into your eyes, and as you wedge yourself onto the train for the trip home and glance up at the ads for painless removal by laser of hemorrhoids, you think, *If I were to get really sick tomorrow, whatever would I do?*

You would start looking for a good doctor, which is no easy task, since a good doctor is known by the outcome and you don't know what that is yet. A good doctor is one who tells you that you're going to be just fine, that the rackety feeling in your chest is easily cured by these pills, which he doles out in fistfuls from his supply of free samples, and off you go, your faith in your immortality restored. But where to find him?

It's a fear common to new New Yorkers that this is a Third World city when it comes to health care, that you easily could choke on a pretzel while crossing Sixth Avenue and collapse in the gutter in front of Radio City and lie semi-conscious among the gum wrappers as advertising execs step over you as if you were a homeless person and eventually be scraped up and shipped to some charnel house of a hospital to be parked in a hallway for five or six or ten hours and there catch a virulent infection and expire in the arms of a clerk who is filling out the insurance forms and end up as a human-interest story in the next day's *Daily News* (GUY, 34, FELLED BY PRETZEL INFECTION), but the truth is that New York takes pretty good care of most of its people. The very rich and the very poor may get lousy care, but you don't have to.

I would never choose a surgeon who uses his first initial, or a cardiologist who leaves religious tracts around the waiting room.

Of course, your most important health decision is when you choose your parents, and your second-most important is when you choose how to live your life, and choosing a doctor is easy compared with those. How did I choose the great doctors who tend my family today? First, I looked around for my copy of *New York*'s last "Best Doctors" issue and remembered that I'd left it at our house in Wisconsin. I thought about asking a friend for a recommendation, and then, as a desperate last resort, I looked through the Yellow Pages.

Asking a friend to recommend a doctor is awkward. You sit down to lunch and ask for the name of a good oncologist, it casts a pall over the whole meal. The friend feels obligated to inquire about your malady and extend sympathy. As for asking a doctor to recommend another doctor, it makes no sense, because, frankly, what do they know? Doctors know about other doctors like priests know about marriage. The doctors I know don't go to doctors, ever. If they're in pain, they take four Advil and go to bed early; if they break a leg, they try to stay off it for a few days.

Looking through the Yellow Pages for a doctor is not recommended by the editors of *New York*, by me, or by my attorney, but if you're forced to that extreme, you should know how to proceed. I work by a process of elimination. I eliminate doctors with very Waspy names like Postlethwaite or Dimbleby-Pritchett whose addresses suggest that their waiting rooms will be done up in Ralph Lauren; and I eliminate doctors whose first name is the same as any of the dumbest people I went to high school with, and doctors whose name (Alfred, Elmer, Hugo, Edith) suggests advancing age and perhaps an ignorance of antibiotics. I avoid doctors with larg ads with big blocky type (WORRIE ABOUT YOUR PROSTATE? UROLOGIST LARR "BUZZ" BARKER CAN PUT YOUR MIND A REST WITH A SIMPLE FIVE-MINUTE EXAM $45. OFFICE OR OUTCALL. MAJOR CRED CARDS), and I avoid doctors in solo practice at an address whose house numbe ends with a fraction.

When I call up a doctor to in quire about an appointment if I hear turmoil in the background, such as weeping o teeth-gnashing, I hang up. Al so if the receptionist answers the phon by saying "Yeah?" or if I'm put on hol and hear New Age piano music. A doctor who thinks I will be comforted b listening to piano chords for five min utes is nobody I would trust to prescrib medication.

We all have our little prejudices whe it comes to choosing doctors (I woul never, for example, choose a surgeo who uses his first initial—e.g., E Wellington Fornier—or an internis who weighs more than 200 pounds, o a shrink with a Scandinavian surname or a cardiologist who leaves religiou tracts around the waiting room, or a dermatologist with a really bad haircut), and it is important to exercis these prejudices as a magical mojo ritual in the health-care process, much a primitive nomadic people might smok the tent with burnt emu as a preparation for childbirth: It clears out evi spirits, and believe me, there are evi spirits roaming around in the field o medicine. Bad things happen to nic people that can't be explained any other way, and you need to do the righ things to keep those spirits at bay While I look through the Yellow Pages I am careful to sprinkle a few grains o salt on each page, and when I call for an appointment, I do so while standing up never sitting, and when I go to the appointment, I always wear new underwear. Not just clean. New. ■

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NEW YORK

The Best Doctors in New York

NAMES AND NUMBERS FOR 1,231 OF THE CITY'S TOP M.D.'S

How hard could it be to find a good doctor in New York? After all, there are five accredited medical schools, 72 hospitals, and 41,447 physicians in the city. (And that doesn't even include the wider metropolitan area.) The problem is knowing how to choose among them. You want not just competent care but the best—a doctor who's on top of all the cutting-edge research; a doctor who has access to experimental drugs and uses the least invasive new technologies; a doctor who will treat you like an intelligent person, not just a bundle of symptoms. In short, you want a cross between Louis Pasteur and Doug Ross. What follows is by no means a definitive list of every great, caring healer in town, but it is a safe and reliable place to begin the search. • To put together a new list of the city's best doctors, *New York* teamed up with Castle Connolly Medical, a research and publishing firm that annually surveys the New York medical community and publishes a popular guide, *How to Find the Best Doctors: New York Metro Area.* Though their guides

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usually contain nearly 6,000 names, this time we asked Castle Connolly to narrow the focus even further and create a list comprising the "best of the best." We weren't necessarily looking for the biggest names or the heads of prestigious departments (though you will find many of them here); we wanted the most caring, the most responsible, and the most knowledgeable practitioners around. The preliminary survey, sent to more than 28,000 doctors, nurses, hospital executives, and leading specialists in the greater metropolitan area, asked one essential question: *Whom would you send a member of your own family to see?*

More than 3,000 surveys were returned, and the process of reviewing the nominees' credentials began. To supplement the initial round, another 600 leading specialists and other health-care professionals were consulted and asked for further recommendations. After compiling the data, Castle Connolly narrowed the selection to approximately 6,000 names, and from there, we picked the top vote-getters in the city to arrive at the following list of more than 1,200 doctors in all five boroughs, chosen by their peers as the best in their fields.

Over the past several weeks, the doctors were asked to verify their basic information and to supply any additional subspecialties or other special interests that they wished to be included after their name. They also were asked which of the major HMOs they accept, and these appear in each listing after the doctor's hospital affiliation (if any). It is important to remember that the HMO information is only a partial list (dozens of smaller managed-care plans were excluded because of space limitations), and affiliated plans, which are always subject to change, should be confirmed by phone. (A small number of doctors still refuse to accept any managed-care plans, and others declined to give us t names of those they accept. In those ca es, no HMOs are listed.)

For convenience, we divided the li into two parts so that primary-ca physicians are separate from the oth specialties. It's best to start a relatio ship with a doctor when you are health and a primary-care physician who a ready knows your history will be in t best position to function as gatekeep when you need more specialized ca from the medical system. (Primary car in turn, is subdivided into four specia ties—family practice, internal medicin OB/GYN, and pediatrics.)

This year, we have also included o first medical Hall of Fame: profiles ten doctors we think exemplify th virtues that all great doctors shoul have. More than anything else, thes men and women set the standard b which all the doctors in this issue wer judged. ■

KEY TO ABBREVIATIONS

HOSPITALS

BAYLEY SETON: Bayley Seton Hospital, Staten Island
BETH ABRAHAM: Beth Abraham Hospital, Bronx
BELLEVUE: Bellevue Hospital Center, Manhattan
BETH ISRAEL: Beth Israel Medical Center, Manhattan
BETH ISRAEL K: Beth Israel Medical Center Kings Highway Division, Brooklyn
BETH ISRAEL N: Beth Israel Medical Center North Division, Manhattan
BROOKDALE HOSP: Brookdale University Hospital Medical Center, Brooklyn
BROOKLYN HOSP: Brooklyn Hospital Center
BROOKLYN HOSP C: Brooklyn Hospital Center–Caledonian Campus
BRONX-LEB HOSP: Bronx-Lebanon Hospital Center
BRONX PSYCH: Bronx Psychiatric Center
BRONX VA: Bronx VA Medical Center
CABRINI MED: Cabrini Medical Center, Manhattan
CALVARY HOSP: Calvary Hospital, Bronx
CATHOLIC MED: Catholic Medical Center, Brooklyn and Queens
COLUMBIA-PRES: Columbia-Presbyterian Medical Center, Manhattan
CORNELL MED: New York Hospital–Cornell Medical Center, Manhattan
FLUSHING HOSP: Flushing Hospital Medical Center, Queens
GRACIE SQUARE HOSP: Gracie Square Hospital, Manhattan
HARLEM HOSP: Harlem Hospital Center, Manhattan
HOSP JOINT DISEASES: Hospital for Joint Diseases Orthopaedic Institute, Manhattan
HSS: The Hospital for Special Surgery, Manhattan
JACOBI MED: Jacobi Medical Center, Bronx
JAMAICA MED: Jamaica Medical Center, Queens
KINGSBROOK MED: Kingsbrook Jewish Medical Center, Brooklyn
KINGS COUNTY: Kings County Hospital Center, Brooklyn
LENOX HILL: Lenox Hill Hospital, Manhattan
LINCOLN MED: Lincoln Medical and Mental Health Center, Bronx
LONG ISLAND HOSP: Long Island College Hospital, Brooklyn
LONG ISLAND JEWISH: Long Island Jewish Medical Center, Queens
LUTHERAN MED: Lutheran Medical Center, Brooklyn
MAIMONIDES: Maimonides Medical Center, Brooklyn
MANHATTAN EYE: Manhattan Eye, Ear & Throat Hospital
MERCY MED: Our Lady of Mercy Medical Center, Bronx
METRO HOSP: Metropolitan Hospital Center, Manhattan
MONTEFIORE: Montefiore Medical Center, Moses Division, Bronx
MT SINAI: Mount Sinai Medical Center, Manhattan
NY COMM HOSP: New York Community Hospital, Brooklyn
NY EYE AND EAR: New York Eye and Ear Infirmary, Manhattan
NY HOSP QUEENS: New York Hospital Medical Center of Queens
NY METHODIST: New York Methodist Hospital, Brooklyn
NY PSYCHIATRIC: New York State Psychiatric Institute, Manhattan
NY PSYCHOANALYTIC: New York Psychoanalytic Institute, Manhattan
NYU MED CENTER: New York University Medical Center, NYU Downtown Hospital
PARKWAY HOSP: Parkway Hospital, Queens
QUEENS HOSP: Queens Hospital Center
SCHNEIDER CHILDREN'S: Schneider Children's Hospital, Queens
SIU HOSP: Staten Island University Hospital, Staten Island
SLOAN-KETTERING: Memorial Sloan-Kettering Cancer Center, Manhattan
ST BARNABAS: St. Barnabas Hospital, Bronx
ST CLARES: St. Clare's Hospital and Health Center, Manhattan
ST JOHNS: St. John's Episcopal Hospital, Queens
ST JOSEPHS: St. Joseph's Hospital, Queens
ST LUKES: St. Luke's–Roosevelt Hospital Center, Manhattan
ST VINCENTS: St. Vincent's Hospital and Medical Center, Manhattan
ST VINCENTS SI: St. Vincent's Medical Center of Richmond, Staten Island
SUNY: University Hospital of Brooklyn (SUNY)
VA MED: VA Medical Center, Manhattan
VICTORY MEM: Victory Memorial Hospital, Brooklyn
WEILER: Jack D. Weiler Hospital of the Albert Einstein College of Medicine Division, Bronx
WESTCHESTER SQ: Westchester Square Medical Center, Bronx
WESTERN QUEENS HOSP Western Queens Community Hospital
WYCKOFF HEIGHTS: Wyckoff Heights Medical Center, Brooklyn

MANAGED CARE

A-US: Aetna U.S. Healthcare
BCBS: Empire Blue Cross and Blue Shield
CIG: Cigna Healthcare o New York
GHI: Group Health Inc.
MAG: MagnaCare
NYL: NYLCare
OX: Oxford
PHS: Physicians Health Services
PRU: Prudential Healthcare
U: United HealthCare

These lists are adapted from the forthcoming third edition of *How to Find the Best Doctors: New York Metro Area*, a Castle Connolly guide, available in bookstores in September. For further information, contact Castle Connolly Medical Ltd., 150 East 58th Street, New York, N.Y. 10155, or call 800-399-DOCS.

RIMARY-CARE PHYSICIANS

The best time to begin seeing a doctor is when you're healthy, and the best person to start with is a primary-care physician.

AMILY RACTICE

eil Calman *ronx, 718-901-749.* BRONX-LEB OSP; A-US, NYL, OX.

oseph A. Caruana ell-child care, reventive care. *rooklyn, 718-234-826.* VICTORY MEM; -US, OX, NYL, U.

oseph Ciuffo *ueens, 718-457-900.* ST JOHNS UEENS HOSP; A-US, HI, OX.

erry Clements ffice gynecology, ffice pediatrics. *anhattan, 477-750.* BETH ISRAEL.

ndreas Cohrssen *rooklyn, 718-647-700.* WYCKOFF EIGHTS.

rian Delaney eriatric problems. *ronx, 718-364-199.* ST BARNABAS; -US, CIG, OX.

ary Ann Dietrich *ronx, 914-965-771.* MONTEFIORE; -US, CIG.

eorge Fisher *ueens, 718-726-000.* WESTERN UEENS HOSP.

ouis Gianvito *taten Island, 718-47-8867.* SIU HOSP; -US, OX, PRU.

ose Guilbe *rooklyn, 718-920-678.* MONTEFIORE.

enneth Jaffe *rooklyn, 718-638-722.* NY METHODIST.

arianne La Barbera *taten Island, 718-67-1200.* ST VINCENTS SI; A-US, BCBS, HI, OX, PRU.

Albert Levy Hypertension, diabetes. *Manhattan, 288-7193.* BETH ISRAEL; A-US, BCBS, CIG, NYL, OX, PRU.

Joseph Lurio *Bronx, 718-933-2400.* MONTEFIORE; A-US, BCBS, NYL.

Melissa Diane McKee *Yonkers, 914-965-9771.* MONTEFIORE; A-US, CIG.

Glenn Muraca Sports medicine, nutritional medicine. *Queens, 718-805-0037.* PARKWAY HOSP; A-US, BCBS, CIG, GHI, NYL, OX.

Loretta Patton-Greenidge *Queens, 718-558-7160.* CATHOLIC MED; CIG, GHI, NYL, OX.

J. Douglas Reich *Brooklyn, 718-940-5910.* BROOKLYN HOSP; A-US, BCBS, GHI, OX.

Richard Sadovsky Preventive health care. *Brooklyn, 718-270-2441.* SUNY; BCBS, CIG, GHI, OX.

Robert Schiller *Manhattan, 206-5252.* BETH ISRAEL.

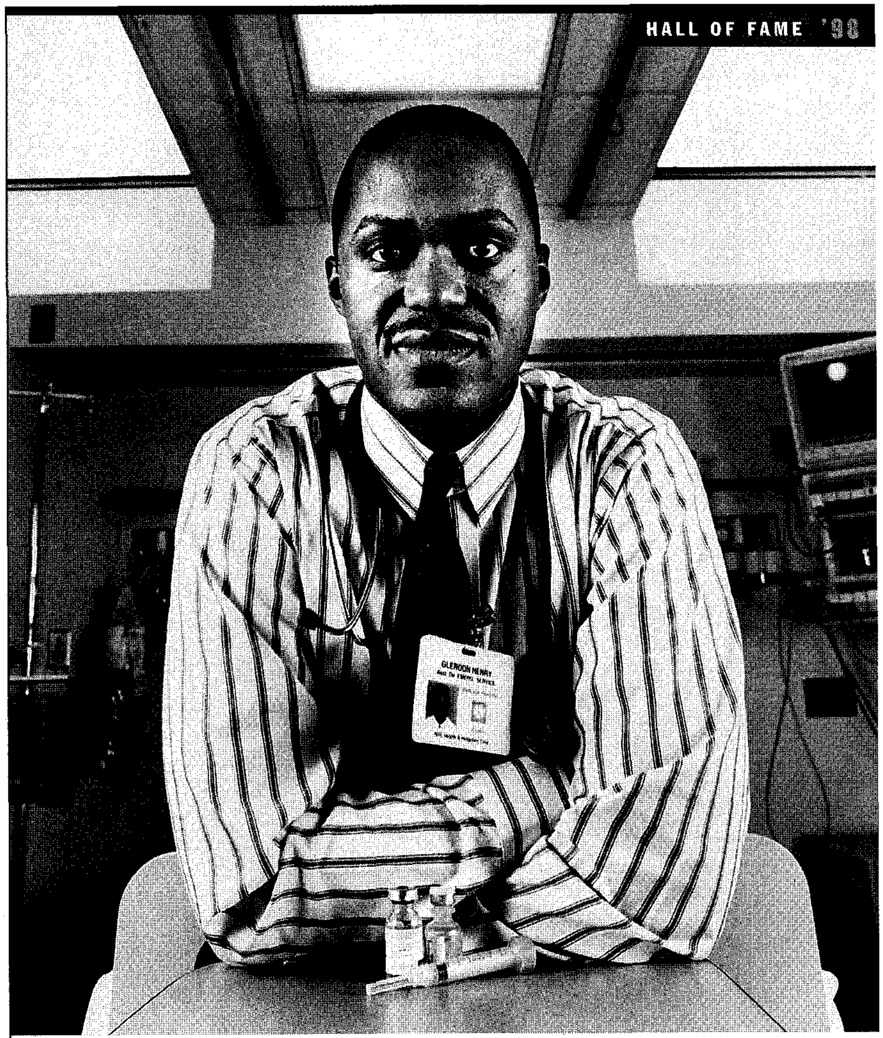
Emanuel Schiowitz *Brooklyn, 718-259-0222.* MAIMONIDES; A-US, BCBS, NYL, OX.

Norman Scott *Brooklyn, 718-498-3104.* BROOKDALE HOSP.

Alford Smith *Brooklyn, 718-282-1570.* KINGS COUNTY.

Bruce Soloway HIV infection. *Bronx, 718-901-8236.* BRONX-LEB HOSP; A-US, OX.

HALL OF FAME '98

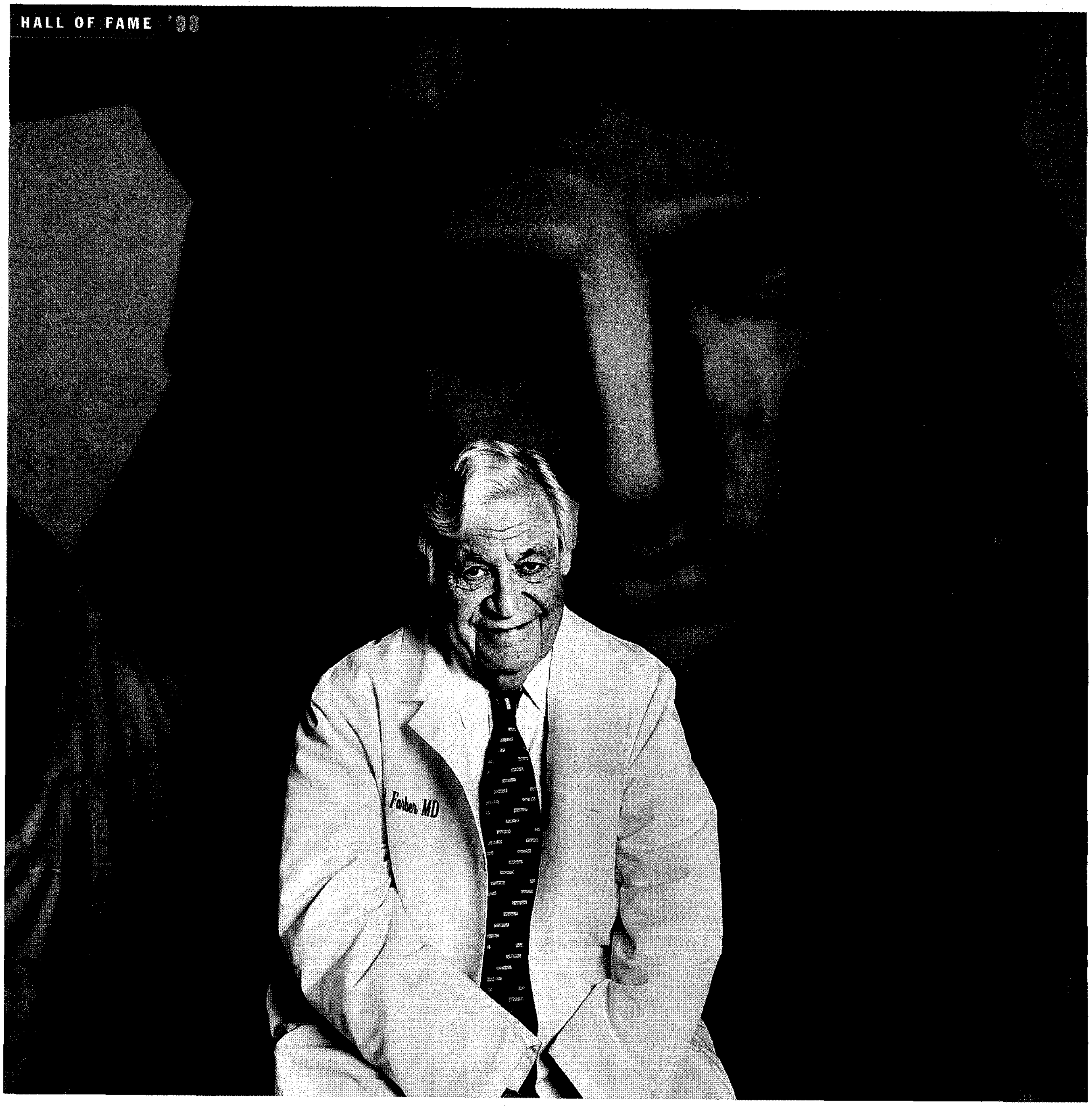


DR. GLENDON HENRY

ON THE FRONT LINE

AT 35, DR. GLENDON HENRY IS FAIRLY YOUNG TO BE ASSISTANT DIRECTOR OF NEW York's most famous metropolitan M*A*S*H unit, the Bellevue ER, but he's already made a lasting impression at that fabled institution. "He gets the emergency medicine team to perform at levels far greater than any individual could perform," says Bellevue's longtime ER chief, Dr. Lewis Goldfrank. "He maintains excellent skills under the most difficult circumstances. It can be as wild and uncontrolled here as you might imagine, but Dr. Henry remains calm and dedicated to the task at hand. It's why the place runs as well as it does." • Henry works in the grisliest of all urban settings, but he has the soul of an old-style country doc. "I always wanted to be a doctor who could take care of anyone," Henry says, taking a short break on a welcome, less-than-frenzied Friday afternoon. "I get the biggest high being on the front lines." The ideal physician, in his view, should be a versatile, hands-on caregiver, ready at any time to deal with anything—from a twisted ankle to a gunshot wound—and Henry was drawn to emergency medicine because it suited this traditional approach. • Raised in Brownsville, Brooklyn, Henry is also committed to serving those who, in his delicate phrasing, "don't have as much"—though he's all too aware of the limits of his ability. "It's difficult to see a young person who's shot and can't move, crying," he says. "You look at them and realize their life is never going to be the same. But you know you couldn't have prevented what happened ten minutes ago." He may be able to stop the bleeding, but he can't cure the pathologies of the whole city. "You give it your best shot, and it takes away a lot of the pain you have. You know you've done all you can." ALEX WILLIAMS

HOTOGRAPHS BY NIGEL DICKSON



DR. SAUL FARBER EDUCATE THYSELF

EVERY SATURDAY MORNING, DR. SAUL FARBER IS UP EARLY WITH HIS medical students—sometimes even earlier than they are, since the third-year students often join his 10 A.M. rounds a little late. At 75, with snowy hair, eye-magnifying glasses, and a taste for satiny ties, Farber puts his thirty sleepy pupils to shame, expertly diagnosing that week's patient via an array of charts and X-rays, often reading up on the disease in question the night before. Armed with a class list, he ruthlessly calls on students, Socratic-style, and the better-prepared classmates sometimes answer for their stumped peers. (The ploy usually works because Farber doesn't know all of them by sight.) • Since the forties, Farber, who is dean emeritus of the School of Medicine and head of the Department of Medicine, has watched the NYU med school grow from three small buildings on First Avenue to a modern, four-hospital complex. But his definition of a good doctor has never changed: Tell patients and colleagues the truth, show compassion, and constantly pursue more medical knowledge. • "He always knows the right question to ask of patients, visiting lecturers, or nervous interns," says Dr. Stuart Lewis, Farber's senior chief resident from 1991 to 1992 and now an assistant professor of clinical medicine at NYU. Farber has trained literally thousands of doctors in the basics of the profession, and his influence reaches hospitals across the country and around the world. "He creates a very nurturing environment for training young physicians, fostering independent thinking and ideas," Lewis adds. "He's really the best role model." • Farber likes to insist that he's still a student as well. "It's very important for a doctor to be responsible for and enjoy self-education for the rest of his or her life." Is that what he's done? "I've tried." Even when he retires from his administrative duties—and when that will be, he's not saying—all he wants to do is keep teaching. ALEXANDRA LANGE

AMILY PRACTICE
ONTINUED

teven Tamarin Family Care. *Manhattan, 496-133.* BETH ISRAEL; -US, CIG, NYL, OX, PHS

artin Tesher Pain management, headaches, obesity, back. *Manhattan, 34-1500.* BETH ISRAEL.

anet Townsend *Bronx, 718-920-523.* MONTEFIORE.

iriam Vincent Dermatology, pediatrics. *Brooklyn, 18-270-2697.* SUNY; CIG, GHI, OX.

oshua Weinstein *Bronx, 718-828-2560.* WEILER; A-US, BCBS.

Saul Zimmerman *Brooklyn, 718-332-5447.* NY COMM HOSP; BCBS.

INTERNAL MEDICINE

Albert Attia Inflammatory bowel disease, colon cancer. *Manhattan, 307-7210.* ST LUKES; BCBS, CIG, OX, U.

David Baldwin Glomerular diseases, hypertension. *Manhattan, 737-8989.* BELLEVUE; CIG, OX, U.

Karl Bednarek *Manhattan, 420-4434.* BETH ISRAEL; BCBS, OX.

Murray Berenson *Manhattan, 421-8340.* ST VINCENTS.

Matthew Berger *Bronx, 718-405-8300.* WEILER; A-US, BCBS.

Patricia Bloom Dementia, geriatric assessment. *Manhattan, 523-5727.* ST LUKES; A-US, BCBS, CIG, OX, PHS.

Richard Bonforte Cystic fibrosis, asthma. *Manhattan, 420-4098.* BETH ISRAEL; A-US, BCBS, OX, PRU.

Norma Braun Breathing disorders, neuromuscular disease. *Manhattan, 523-3655.* ST LUKES; A-US, BCBS, OX, PHS, PRU.

Barry Brause *Manhattan, 570-6122.* HSS.

Richard P. Cohen Complex diagnostic problems. *Manhattan, 734-6464.* CORNELL MED.

Bradley A. Connor Travel medicine, parasitology. *Manhattan, 570-4000.* CORNELL MED; BCBS, OX, U.

Richard Crane Rheumatoid arthritis, lupus. *Manhattan, 860-4000.* MT SINAI.

Robert H. DeBellis *Manhattan, 305-5325.* COLUMBIA-PRES; A-US.

Joseph J. DeRose Paget's disease. *Brooklyn, 718-492-5518.* SUNY; U.

Steven Field Inflammatory bowel disease. *Manhattan, 686-9477.* NYU MED CENTER; CIG, OX, U.

Martin Samuel Finkelstein *Manhattan, 263-7043.* NYU MED CENTER; OX, PRU, U.

Laura Fisher Travel medicine, Lyme disease. *Manhattan, 717-5920.* CORNELL MED; CIG, PHS, U.

Antonio Fojas *Bronx, 718-920-9600.* MERCY MED; BCBS, OX.

Howard Goldin Inflammatory bowel disease, GI endoscopy. *Manhattan, 249-0404.* CORNELL MED.

Jeffrey Greene Infectious disease, AIDS medicine. *Manhattan, 682-2844.* BELLEVUE; BCBS, CIG, OX, U.

Ramesh Gulrajani Asthma, sarcoidosis. *Brooklyn, 718-250-6950.* BROOKLYN HOSP C; A-US, GHI, OX, U.

Glenn Hammer *Manhattan, 427-9550.* MT SINAI; A-US, OX.

Catherine Hart *Manhattan, 396-3272.* CORNELL MED.

Lawrence A. Inra Coronary-artery disease. *Manhattan, 249-1011.* CORNELL MED.

Laurie Jacobs Osteoporosis, incontinence. *Bronx, 718-920-6723.* MONTEFIORE; A-US, OX.

James Januzzi Gastroenterology. *Manhattan, 982-5551.* ST VINCENTS.

David Kamelhar *Manhattan, 685-6006.* NYU MED CENTER; A-US, BCBS, CIG, OX.

David Lyons Kaufman HIV medicine, infectious diseases. *Manhattan, 620-0144.* ST VINCENTS; BCBS, OX, PRU, U.

Erwin Kolodny Asthma, emphysema. *Manhattan, 213-0090.* NYU MED CENTER.

Sara Kramer Lupus, rheumatoid arthritis. *Manhattan, 889-3911.* NYU MED CENTER; A-US, CIG, OX, U.

Mark Kris Thoracic oncology. *Manhattan, 639-7590.* SLOAN-KETTERING.

Robert Kutnick *Manhattan, 427-4700.* LENOX HILL.

Edgar Leifer *Manhattan, 305-5307.* COLUMBIA-PRES.

Nathan Levin *Brooklyn, 718-743-7700.* CABRINI MED; A-US, BCBS, GHI, OX.

Leslie Libow *Manhattan, 824-7646.* MT SINAI.

Michael Liguori HIV medicine, geriatrics. *Manhattan, 645-8500.* ST VINCENTS; BCBS, OX, PHS.

Arthur Lindner *Manhattan, 263-7270.* NYU MED CENTER; PHS, OX, U.

Mark Lipton Preventive cardiology, coronary disease. *Manhattan, 570-2077.* NYU MED CENTER; CIG, OX, PHS, PRU, U.

Bruce Logan Cholesterol, preventitive medicine. *Manhattan, 608-6634.* NYU DOWNTOWN; OX.

Eddie Louie Lyme disease, AIDS. *Manhattan, 682-9202.* CORNELL MED; CIG, OX, PHS, U.

Michael Mullen *Manhattan, 995-6904.* CABRINI MED; BCBS, OX, PHS.

Thomas Nash Asthma, lung infections. *Manhattan, 734-6612.* CORNELL MED.

David Seinfeld *Manhattan, 288-1538.* LENOX HILL; OX.

Fassil Teffera *Bronx, 718-920-9889.* MERCY MED; BCBS.

Allen Yanoff *Manhattan, 593-7170.* LENOX HILL.

OBSTETRICS & GYNECOLOGY

Laxmi Baxi Preteen delivery, pregnancy loss. *Manhattan, 305-5899.* COLUMBIA-PRES; OX.

Howard Berk *Manhattan, 684-5522.* BETH ISRAEL; A-US, GHI, OX.

John P. Brennan *Brooklyn, 718-780-2855.* LONG ISLAND HOSP; A-US, BCBS, CIG, OX.

Sheldon Cherry High-risk pregnancies, infertility. *Manhattan, 860-2600.* MT SINAI; A-US.

Terri Edersheim *Manhattan, 472-5340.* CORNELL MED.

Michael Grecco *Staten Island, 718-667-1111.* SIU HOSP; A-US, PRU.

Lissa Hirsch *Manhattan, 570-2222.* LENOX HILL.

J. Milton Hutson *Manhattan, 472-5340.* CORNELL MED.

David F. James Menopause. *Manhattan, 535-4611.* LENOX HILL; MAG, OX, U.

Sari J. Kaminsky *Manhattan, 423-6796.* METRO HOSP.

Judith Levy Abnormal pap smears. *Bronx, 718-405-8200.* MONTEFIORE; A-US, OX, PHS, NYL.

Raymond McCaffrey *Manhattan, 722-8888.* COLUMBIA-PRES; BCBS, OX, PHS.

Ben Pascario *Manhattan, 628-2400.* LENOX HILL.

Robert Post *Queens, 718-539-4483.* NY HOSP QUEENS; A-US, GHI, OX, PRU, U.

Zev Rosenwaks Infertility, reproductive disorders. *Manhattan, 746-1743.* CORNELL MED.

Donald Rubell *Manhattan, 772-3535.* CABRINI MED; BCBS, NYL, PHS.

Robert Sassoon Laparoscopic and gynecological surgery. *Manhattan, 517-8333.* CORNELL MED.

Henry Schiavello High-risk pregnancies. *Queens, 718-358-8944.* WYCKOFF HEIGHTS; A-US, BCBS, GHI, MAG, OX.

Michael J. Strongin *Manhattan, 535-4611.* LENOX HILL; OX.

PEDIATRICS

Elizabeth Alderman. Gynecology, eating disorders. *Bronx, 718-920-6614.* MONTEFIORE.

Kenneth Bromberg Congenital infections, vaccines. *Brooklyn, 718-245-2957.* SUNY; GHI, OX, U.

Harris E. Burstin Asthma and allergies. *Manhattan, 725-6300.* NYU MED CENTER; A-US, OX. PHS, U.

Robert Coffey *Manhattan, 334-3366.* ST VINCENTS; A-US, OX, PHS.

Michel Cohen *Manhattan, 226-7666.* ST VINCENTS; A-US, OX, PHS.

Nicholas D'Arienzo *Queens, 718-544-7770.* ST JOHNS; BCBS, CIG, GHI, OX.

Edward Davies *Manhattan, 744-8530.* LENOX HILL.

John Driscoll *Manhattan, 305-2934.* COLUMBIA-PRES.

Alicja Duchnowska *Staten Island, 718-984-5255.* SIU HOSP; A-US, BCBS.

Alvin N. Eden Childhood obesity. *Queens, 718-261-8989.* WYCKOFF HEIGHTS; A-US, GHI, OX, PRU, U.

Paula Elbirt-Bender *Manhattan, 737-1190.* MT SINAI; OX.

Ilene Fennoy Growth, diabetes. *Brooklyn, 718-250-8762.* BROOKLYN HOSP C; A-US, BCBS, CIG, GHI, OX.

David R. Fernandes *Brooklyn, 718-238-7842.* LONG ISLAND HOSP; OX, PHS.

Martin Finkelman *Brooklyn, 718-858-4924.* LONG ISLAND HOSP.

Deborah Friedman *Manhattan, 746-3566.* CORNELL MED; A-US, PHS.

Adrian Gately *Brooklyn, 718-622-0469.* NY METHODIST; OX.

PEDIATRICS
CONTINUED

Judith Goldstein *Manhattan, 369-4670.* LENOX HILL; BCBS, OX.

Donald Gribetz *Manhattan, 289-1401.* MT SINAI.

Irwin Gribetz Asthma. *Manhattan, 876-1855.* MT SINAI.

Jacob Grijnsztein *Queens, 718-699-8500.* LONG ISLAND JEWISH.

Patricia Haber *Bronx, 718-881-0100.* MONTEFIORE; A-US, CIG, NYL, OX.

Alan Hirschman Asthma, respiratory illness. *Bronx, 718-548-7300.* MONTEFIORE; A-US, BCBS, CIG, NYL, OX.

Gerard Igel *Bronx, 718-828-9060.* MONTEFIORE.

Sarla Inamdar *Manhattan, 423-6628.* METRO HOSP.

Max Kahn *Manhattan, 787-1444.* NYU MED CENTER; CIG, OX, PHS, U.

Signe S. Larson *Manhattan, 427-0540.* MT SINAI; OX.

George Lazarus General pediatrics, adolescent health. *Manhattan, 744-0840.* COLUMBIA-PRES.

Herbert Lazarus Juvenile arthritis, systemic lupus. *Manhattan, 787-1444.* NYU MED CENTER; CIG, OX, PHS, U.

Susan Levitzky *Manhattan, 213-1960.* BETH ISRAEL; OX.

Aaron Meislin Rheumatology. *Manhattan, 263-7219.* NYU MED CENTER; BCBS, OX, U.

Ramon J. C. Murphy Adolescent medicine. *Manhattan, 427-0540.* MT SINAI.

Clifford Nerwen Inadequate weight gain. *Queens, 718-470-3281.* SCHNEIDER CHILDREN'S; A-US, BCBS, CIG, GHI, OX.

Maria New *Manhattan, 746-3450.* CORNELL MED.

Carlyn Oppedisano *Bronx, 718-796-3580.* COLUMBIA-PRES; OX.

Michael Pettei Inflammatory bowel disease. *Queens, 718-470-3430.* LONG ISLAND JEWISH; A-US, BCBS, OX.

Eric Poon *Manhattan, 941-8108.* NYU MED CENTER; BCBS, OX.

Harold Raucher Behavioral pediatrics, infectious diseases. *Manhattan, 289-1400.* MT SINAI.

Marvin Resmovits *Queens, 718-699-8500.* LONG ISLAND JEWISH; BCBS, OX, PHS, U.

Joseph Rocchio Infant, child, adolescent. *Manhattan, 255-7733.* ST VINCENTS; A-US.

Michael Rosenbaum Nutrition, growth. *Manhattan, 769-3070.* CORNELL MED; OX.

Suzanne Rosenfeld *Manhattan, 769-3070.* CORNELL MED.

Beatriz Rubinstein Adolescent acne, development. *Manhattan, 249-2447.* LENOX HILL.

Marie Sanford *Manhattan, 255-7733.* ST VINCENTS; A-US, BCBS, CIG, GHI, OX.

Veronica Santilli *Brooklyn, 718-376-6600.* MAIMONIDES; BCBS, CIG.

Richard L. Saphir Newborns, adolescents. *Manhattan, 722-4950.* MT SINAI.

Joan Short Developmental medicine, asthma. *Staten Island, 718-979-7472.* ST VINCENTS SI; BCBS, GHI, OX, PRU, U.

Joseph Silverman Anorexia, bulimia. *Manhattan, 535-7774.* COLUMBIA-PRES.

Donald Skog *Manhattan, 737-7800.* CORNELL MED.

David Smith *Manhattan, 988-0600.* CORNELL MED.

Barney Softness Growth and development. *Manhattan, 769-3070.* COLUMBIA-PRES.

Gerald Spielman *Manhattan, 734-5655.* CORNELL MED; OX.

Richard K. Stone Primary care, behavioral pediatrics. *Manhattan, 423-8131.* METRO HOSP.

Barbara Strassberg Developmental pediatrics. *Bronx, 718-796-3580.* COLUMBIA-PRES; BCBS, OX.

Deborah Tolchin General pediatrics, adolescents. *Bronx, 718-881-0100.* WEILER.

Sylbain M. Weinberger *Brooklyn, 718-832-5600.* NYU MED CENTER; BCBS, CIG, OX, U.

Richard Weiner Adolescent. *Bronx, 718-881-0100.* MONTEFIORE; BCBS, OX.

Marcia M. Wishnic Developmental pediatrics, genetics. *Manhattan, 879-7014.* NYU MED CENTER; A-US CIG, OX, PRU.

Sol Zimmerman Development and behavior, psychogenic illness. *Manhattan, 725-6300.* NYU MED CENTER; A-US, CIG, OX, PHS, U.

Irving Zoltan Premature and high-risk infants. *Bronx, 718-828-9060.* MONTEFIORE. ■

SPECIALISTS

Doctors are listed by certified specialty or subspecialty. Most of them have also chosen to include their special areas of interest and additional subspecialties when applicable.

The Best Doctors in New York
A
Am

ALLERGY & IMMUNOLOGY

Vincent R. Bonagura *Queens, 718-470-3300.* LONG ISLAND JEWISH; A-US, BCBS, MAG.

Ellen Buchbinder Asthma, allergies. *Manhattan, 410-3246.* MT SINAI; CIG, OX, PRU.

Michael Chandler Sinusitis, asthma. *Manhattan, 486-6715.* MT SINAI; CIG, OX, PHS, U.

William J. Davis Asthma, pediatric care. *Manhattan, 305-2300.* COLUMBIA-PRES.

Michael Grieco Asthma, immune disorders. *Manhattan, 523-7090.* ST LUKES; A-US, CIG, OX.

Samuel Grubman Asthma, environment and food allergies. *Manhattan, 647-6466.* ST VINCENTS; A-US, BCBS, OX, PHS, PRU.

Alan S. Josephson *Brooklyn, 718-270-2156.* SUNY; A-US, CIG, OX.

Peter Lo Galbo Asthma, rheumatology. *Queens, 718-470-3300.* LONG ISLAND JEWISH; A-US, BCBS, GHI, OX.

Nicholas T. Macris Asthma, immunodeficiency. *Manhattan, 249-2940.* LENOX HILL.

David Stephen Mazza Asthma, pediatric and adult allergy. *Manhattan, 677-7170.* ST LUKES; A-US, CIG, OX, PRU, U.

David Rosenstreich Urticaria, sinusitis. *Bronx, 718-405-8308.* MONTEFIORE; A-US, GHI, NYL, OX.

James Rubin Asthma, sinusitis. *Manhattan, 685-4225.* BETH ISRAEL; A-US, BCBS, OX, PRU, U.

Arlene Schneider Asthma, sinus problems. *Brooklyn, 718-624-6495.* LONG ISLAND HOSP; A-US, GHI, OX, PRU.

Gillian M. Shepherd Allergic reactions, hives, asthma. *Manhattan, 288-9300.* CORNELL MED; BCBS, CIG, OX, U.

Marjorie Slankard Asthma, sinus disease. *Manhattan, 326-8410.* COLUMBIA-PRES; CIG, OX, PRU.

CARDIOLOGY (CARDIOVASCULAR DISEASE)

Dennis A. Bloomfield Cardiac catheter-

ation, pulmonary
nbolus. *Staten*
land, 718-442-
230. ST VINCENTS
; A-US, BCBS,
HI, OX.

avid S. Blumenthal
alvular heart
isease, athero-
lerosis. *Manhat-*
n, 861-3222.
ORNELL MED.

lonty Bodenheimer
ueens, 516-470-
331. LONG ISLAND
WISH; BCBS, MAG,
YL, OX.

alvatore Chiaramida
ronx, 718-920-
257. MERCY MED;
-US, BCBS, OX, PRU.

uther T. Clark
leart disease, hy-
ertension preven-
ion. *Brooklyn, 718-*
70-1568. SUNY; A-
S, CIG, OX.

Villiam Joseph Cole
Aanhattan, 732-
499. NYU MED CEN-
ER; A-US, OX, PHS,
RU, U.

ohn Coppola
Aanhattan, 647-
420. ST VINCENTS;
-US, BCBS, OX, PRU.

rthur Charles Fox
onsultations in
ardiology, difficult
iagnoses. *Manhat-*
an, 263-7229.
NYU MED CENTER.

Richard Fuchs
oronary-artery dis-
ase, valvular heart
lisease. *Manhattan,*
717-2254. CORNELL
MED.

alentin Fuster
Arteriosclerosis,
ardiovascular dis-
eases. *Manhattan,*
241-7911. MT SINAI;
A-US, OX.

erry Gliklich
Manhattan, 305-
5588. COLUMBIA-
PRES; OX.

Steven Horowitz
Manhattan, 420-
4560. BETH ISRAEL;
OX.

Martin Kahn
Manhattan, 263-
7228. CORNELL MED;
A-US, CIG, OX, PRU.

Thomas Killip
Manhattan, 420-
4010. BETH ISRAEL; AM, A-US, OX.

Jerome Koss
Queens, 718-470-7340. LONG ISLAND JEWISH; A-US, BCBS, OX, PHS.

James Lafferty
Pacing, electrophysiology. *Staten Island, 718-351-3111.* SIU HOSP; A-US, CIG, OX.

Eliot Lazar
Brooklyn, 718-250-6925. BROOKLYN HOSP C; A-US, OX.

Eric A. Rose
Cardiothoracic surgery. *Manhattan, 305-6380.* COLUMBIA-PRES; A-US, NYL, OX.

Mark Schiffer
Manhattan, 535-6340. LENOX HILL; A-US, BCBS, CIG, OX.

Veronica Schmer
Brooklyn, 718-780-5260. NY METHODIST; A-US, BCBS, CIG.

Jacob Shani
Interventional cardiology, catheterization, angioplasty. *Brooklyn, 718-283-7480.* MAIMONIDES; A-US, BCBS, CIG, OX.

Edmund Sonnenblick
Hypertension. *Bronx, 718-904-2932.* MONTEFIORE.

Anthony Squire
Angina-stress testing, echocardiography. *Manhattan, 410-4800.* MT SINAI; A-US, BCBS, CIG, MAG, OX, PRU, U.

Joseph Tenenbaum
Valvular and coronary heart disease. *Manhattan, 305-5288.* COLUMBIA-PRES; OX.

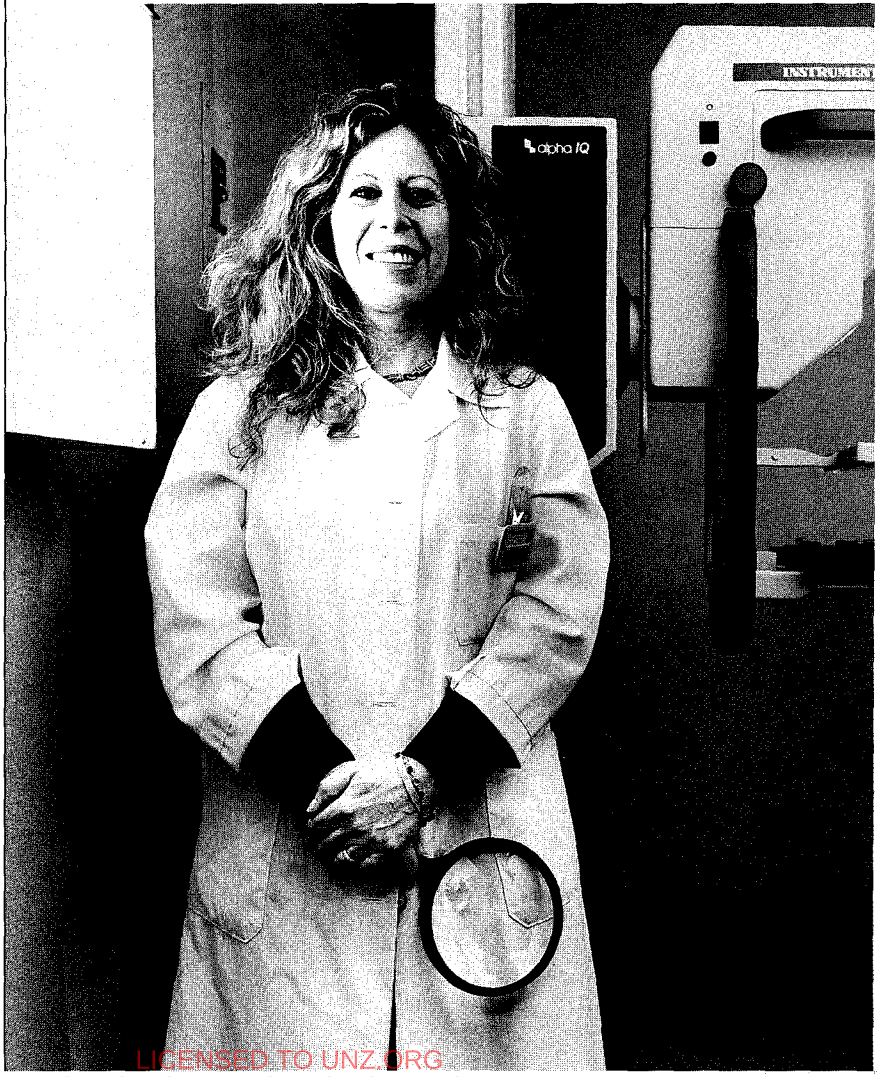
William Tenet
Congestive heart failure, coronary-artery disease. *Queens, 718-423-3355.* NY HOSP QUEENS; A-US, BCBS, NYL, OX.

Allen Unger
Hypercholesterolemia, hypertension. *Manhattan, 734-6000.* MT SINAI.

HALL OF FAME '98

DR. JULIE MITNICK SUPER SLEUTH

WHEN ANN WOHL WENT TO MURRAY HILL RADIOLOGY FOR A ROUTINE MAMMOGRAM THIS spring, the film revealed a suspicious lump in her breast. During the exam, Dr. Julie Mitnick also happened to notice that Wohl's thyroid seemed inflamed, and though the lump turned out to be a benign cyst, further tests showed that the inflammation was thyroid cancer. "I *work* for a doctor, and no one else noticed it," Wohl says. "I honestly believe Dr. Mitnick saved my life." • Julie Mitnick hears that all the time. She founded Murray Hill Radiology in 1984 to provide women with on-site tests and serious, personalized follow-through. "Women have a high level of knowledge about breast cancer. They are demanding more than just expert readings of their mammograms," Mitnick says. "We spend whatever amount of time they need to get to the bottom of their concerns." Starting her own practice, the first in the city to offer women this kind of one-stop care, has allowed Mitnick to pursue her own clinical research in diagnostic techniques. "We're always trying to move ahead," she says, and in collaboration with her colleagues at Murray Hill, she has contributed chapters to the basic textbooks that are read by all breast-cancer specialists. • Mitnick and company use ultrasound imaging to get a closer look at signs that are often too hard to read with standard mammograms. "The equipment makes such a difference in the field of radiology," Mitnick says modestly, but she has an almost otherworldly reputation for spotting cancerous cells that everyone else misses—in one case, she literally pinpointed a growth in a patient by inserting a thin wire marker to label the exact spot so that the oncological surgeon would be able to find it during surgery. "Dr. Mitnick makes you feel like a million dollars," says Gussie Levin, whose own tiny cancer was spotted on her very first mammogram, two years before a palpable lump would have formed. "If it's going to happen, let it happen with someone like her." ALEXANDRA LANGE



CHILD & ADOLESCENT PSYCHIATRY

Carmel Foley *Queens, 718-470-3510.* LONG ISLAND JEWISH; OX, PHS.

Clarice Kestenbaum *Manhattan, 873-1020.* COLUMBIA-PRES.

Harold Koplewicz Pediatric psychopharmacology. *Manhattan, 263-6205.* NYU MED CENTER.

Leo Kron Psychopharmacology, psychoanalytic therapy. *Manhattan, 861-7001.* ST LUKES.

CHILD NEUROLOGY

Abe Chutorian Brain tumors, seizures. *Manhattan, 746-3278.* CORNELL MED; BCBS, NYL, OX, U.

Darryl C. DeVivo Child neurology, neuromuscular diseases. *Manhattan, 305-5244.* COLUMBIA-PRES; OX.

Harriet Kang *Bronx, 718-920-4378.* MONTEFIORE; A-US, BCBS, CIG.

Gerald P. Novak Epilepsy, attention-deficit disorders. *Queens, 718-470-3450.* LONG ISLAND JEWISH; A-US, BCBS, CIG, GHI, OX.

Arthur L. Rose *Brooklyn, 718-270-2042.* SUNY.

COLON & RECTAL SURGERY

Alfred M. Cohen *Manhattan, 639-6698.* SLOAN-KETTERING; BCBS.

Bruce Gingold Rectal cancer, colonoscopy. *Manhattan, 675-2997.* ST VINCENTS; A-US, BCBS, CIG, OX, PRU.

Richard Golub Colorectal cancer. *Brooklyn, 718-270-3349.* SUNY; A-US, BCBS, CIG, OX.

Norman Sohn Benign rectal disorders, Crohn's disease. *Manhattan, 249-9010.* LENOX HILL; A-US, BCBS, CIG, OX.

Randolph Steinhagen Colon and rectal cancer, colitis, ileitis. *Manhattan, 241-3336.* MT SINAI; A-US, OX.

Richard Whelan *Manhattan, 305-6136.* COLUMBIA-PRES; GHI, OX.

DERMATOLOGY

Marc R. Avram Surgical hair transplant. *Manhattan, 734-4007.* CORNELL MED.

Peter Burk *Bronx, 718-543-7711.* MONTEFIORE; BCBS, GHI, U.

Stephen Danziger Skin cancer, eczema, moles, acne, psoriasis. *Brooklyn, 718-638-3640.* NY METHODIST; BCBS, NYL, OX, PRU.

Vincent A. De Leo Contact dermatitis, photosensitivity. *Manhattan, 246-3865.* ST LUKES; A-US, BCBS, OX.

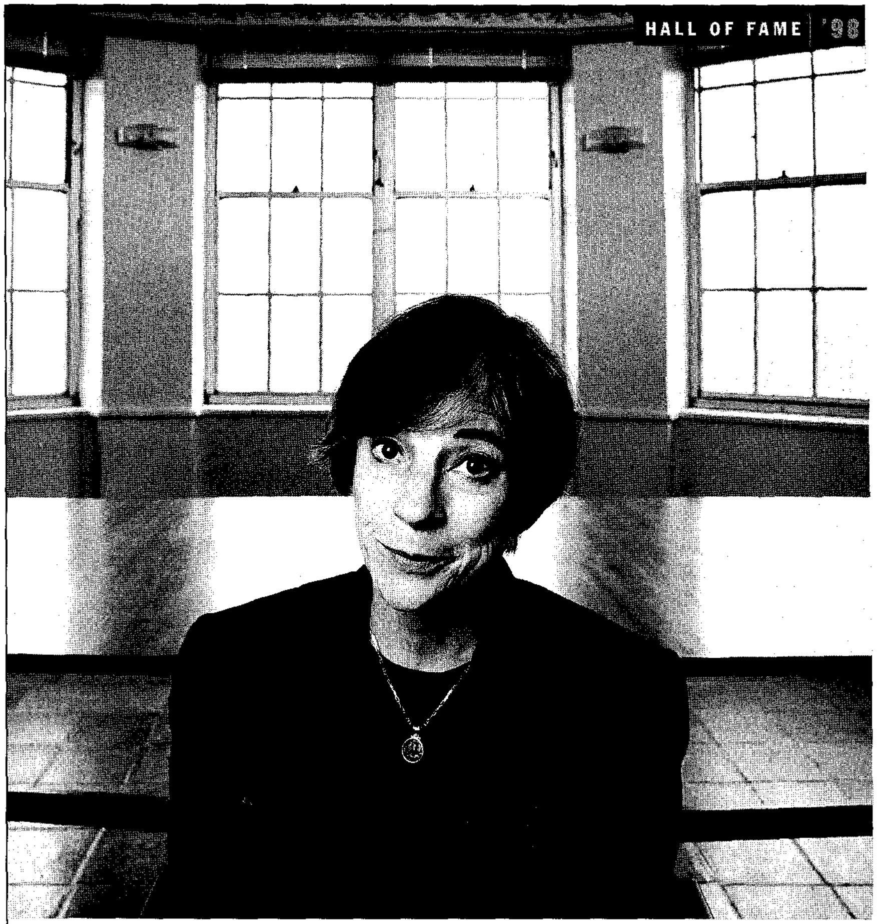
Michael Fisher *Bronx, 718-405-8306.* WEILER; A-US, CIG, NYL, OX.

Andrew Franks Jr. *Manhattan, 475-2312.* NYU MED CENTER; OX.

Ellen Gendler Cosmetic dermatology. *Manhattan, 288-8222.* NYU MED CENTER.

Roy Geronemus *Manhattan, 686-7306.* NY EYE AND EAR; A-US, BCBS, OX.

Marsha Gordon General dermatology, aging skin. *Manhattan, 831-4119.* MT SINAI; BCBS.



DR. KATHERINE HALMI GOOD COP

"ALMOST ALL YOUNG WOMEN IN INDUSTRIALIZED COUNTRIES DIET," SAYS DR. KATHERine Halmi, "but only one in 200 between the ages of 12 and 20 will develop anorexia nervosa." Halmi, a pediatrician and psychiatrist who is the founder of the New York–Cornell eating-disorders program in White Plains, has spent the past 25 years trying to figure out why. • Her program is the only "aggressive" eating-disorder in-patient resource in the region, and one of the few places in the country that specializes in treating the myriad health problems caused by anorexia and bulimia. "She's saved a lot of lives," says Dr. Susan Wagner, a psychotherapist who trained with Halmi. "She and her staff know what to do, what to look for, what goes wrong." • Young women with eating disorders are not easy to work with ("I know people who get hospitalized who have pulled out their IVs," says Wagner), but their extreme reactions come as no surprise to Halmi, a brusque, no-nonsense woman who seems both bemused and frustrated by her patients. "Anorectics are unwilling to be treated," Halmi says. "They fail to understand that they are impairing both their mental and physical health." If this approach sounds high-handed, it's appropriate: The women who check in are often in no shape for a more nurturing talking cure. Halmi's first priority is getting them to eat. Nutritionist Joy Bauer describes the patients who check in to Westchester-Cornell as "desperate." In-patient programs work best for people who have "tried with a nutritionist, a psychiatrist, and an internist but are too overwhelmed to do it on their own. The hospital is a super jump-start for someone in over her head," she says. • Halmi, who has been treating women since 1970, is convinced that an actual cure is still a long way off, but she's currently involved in a national trial of a standardized therapy protocol and is encouraged by new research indicating that anorectics may have a dysfunctional serotonin system—the first possible biological predilection for anorexia nervosa—in which case it may be possible to modulate the problem using antidepressants. • "The public is more educated, but the prevalence of anorexia and bulimia has not decreased," Halmi says. "They have a certain appeal to a large segment of young people. It's a way out for a person who has a great sense of inadequacy."

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DERMATOLOGY

CONTINUED

Bruce Katz
Laser and cosmetic surgery. *Manhattan, 734-5599.* COLUMBIA-PRES; A-US, BCBS, MAG, NYL, OX, U.

Barney Kenet
Cosmetic dermatology and surgery. *Manhattan, 535-9753.* CORNELL MED.

Alfred Kopf
Malignant melanoma, dysplastic nevi. *Manhattan, 947-0242.* NYU MED CENTER.

Mark Lebwohl
Skin cancer, psoriasis. *Manhattan, 876-7199.* MT SINAI.

Frederick Pereira
Skin cancer, herpes. *Queens, 718-359-4425.* NY HOSP QUEENS; A-US, BCBS, GHI, OX.

Philip G. Prioleau
Melanoma, moles, micrographic surgery. *Manhattan, 794-3548.* CORNELL MED.

John Romano
Aging skin, skin cancer. *Manhattan, 242-5815.* ST VINCENTS; A-US, CIG, OX, PHS, PRU.

Alan Shalita
Acne, rosacea. *Brooklyn, 718-270-1229.* SUNY; GHI, OX.

Jerome Shupack
Rare skin diseases, psoriasis. *Manhattan, 263-7344.* NYU MED CENTER; OX.

Steven Simon
Brooklyn, 718-253-4550. BROOKDALE HOSP; BCBS, CIG, OX.

ENDOCRINOLOGY, DIABETES & METABOLISM

Donald Bergman
Osteoporosis, thyroid disorders. *Manhattan, 876-7333.* MT SINAI; OX.

Gerald Bernstein
Thyroid. *Manhattan, 288-1538.* LENOX HILL; OX.

Conrad Blum
Manhattan, 326-8421. COLUMBIA-PRES.

Manfred Blum
Thyroid. *Manhattan, 263-7444.* NYU MED CENTER.

Terry Davies
Manhattan, 241-6627. MT SINAI; A-US, BCBS, OX, PHS.

Philip Felig
Diabetes, thyroid disorders. *Manhattan, 534-5900.* LENOX HILL.

Edmund Giegerich
Brooklyn, 718-780-4671. LONG ISLAND HOSP; A-US, NYL, OX, PRU.

James Hurley
Hyperthyroidism, thyroid cancer. *Manhattan, 746-6290.* CORNELL MED.

Thomas Jacobs
Pituitary disorders, calcium-skeletal metabolism. *Manhattan, 305-5578.* COLUMBIA-PRES; BCBS, OX.

Richard J. Mahler
Manhattan, 879-4073. CORNELL MED

Constance Park
Manhattan, 317-4567. COLUMBIA-PRE

Lawrence E. Shapiro
Bronx, 718-579-5886. LINCOLN MED.

Arnold Silverberg
Thyroid disorders, osteoporosis. *Brooklyn, 718-283-6200.* MAIMONIDES; BCBS, OX.

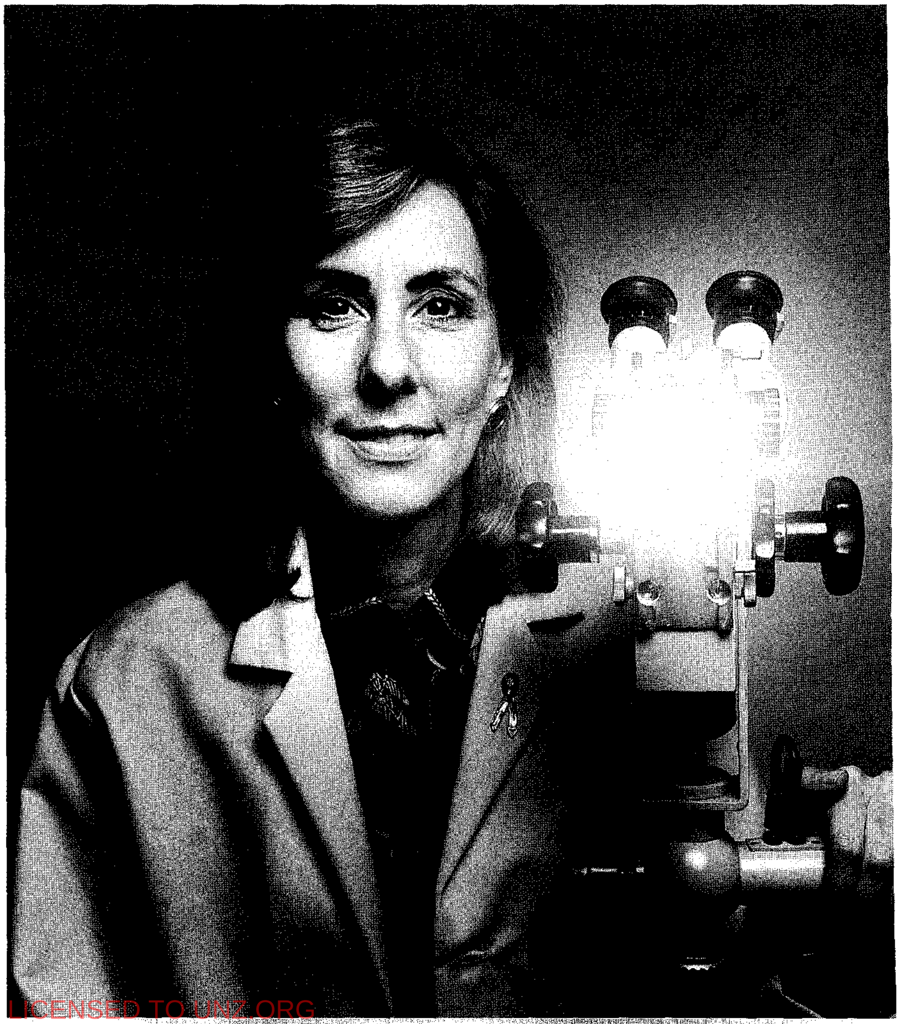
Martin Surks
Thyroid disease, calcium disorders. *Bronx, 718-920-4331.* MONTEFIORE; A-US, BCBS, OX.

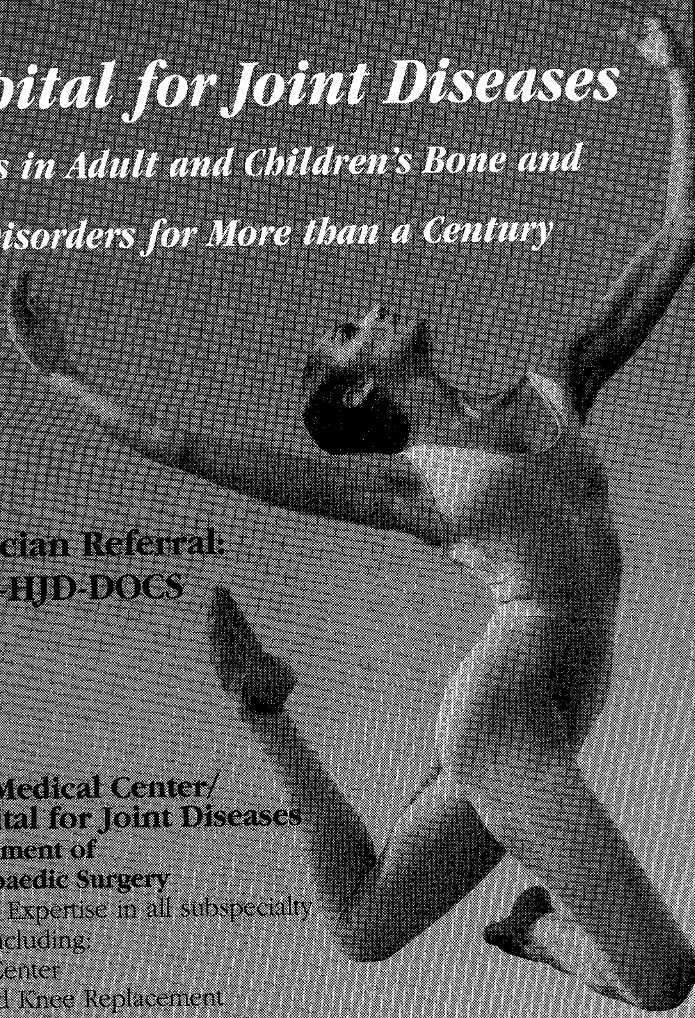
Joseph Tibaldi
Thyroid, diabetes.

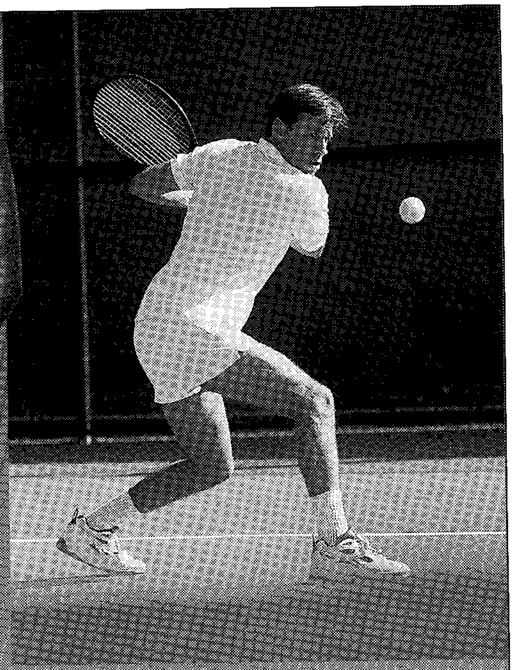
HALL OF FAME '98

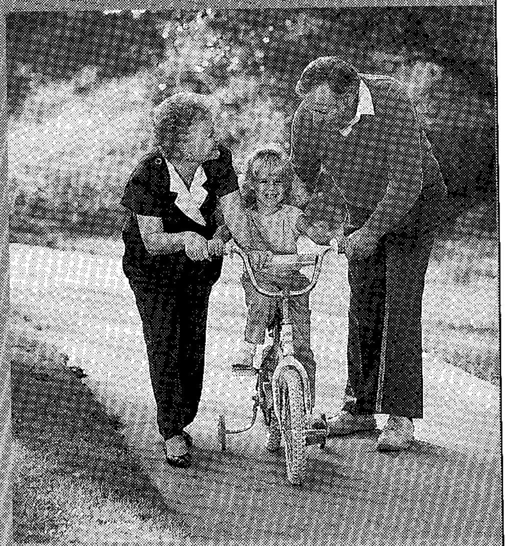
DR. CAROLYN RUNOWICZ BEEN THERE

WHEN DR. CAROLYN RUNOWICZ TURNED 41, SHE TOOK A MUCH-needed vacation on Shelter Island with her husband. The first morning, she lingered in the shower while he made breakfast, and that's when she found the pea-size lump in her breast. "I was very, very naïve," she says, pushing a lock of wavy blonde hair off her face. "I thought because I had devoted my life to cancer, somehow I'd be immune." Within a week, she was on the operating table, and a year of chemotherapy followed. • "Obviously, a cardiologist doesn't have to have a heart attack to sympathize with his patients, and an oncologist doesn't need to have cancer to be a good doctor," says Runowicz, an OB/GYN who specializes in ovarian cancer. "But it's undeniable that it adds an enhanced dimension to your care." Sex after cancer, coping with physical scars, and fear of recurrence are among the complicated issues that she is uniquely suited to address. • While she speaks, Runowicz drinks two Diet Cokes and eats a banana in nearly one gulp. She arrives more than an hour late for our appointment but doesn't apologize: "I was with a woman who has a horrible, incurable cancer. She gets fifteen minutes on my schedule? No way." Runowicz wakes up at dawn to teach OB/GYN students at Albert Einstein College of Medicine in the Bronx before she sees her patients at Montefiore Medical Center. Her devotion to women with cancer is as much a clinical decision as it is a sympathetic one: Instead of farming out the chemotherapy or surgery to other specialists, she insists on handling every step of her patients' treatment, from diagnosis right up until she's "pulled every last rabbit out of the hat." Before she runs off, she adds, "Being sick was an eye-opening experience. I understood the way I would want to be taken care of." VANESSA GRIGORIADIS









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ENDOCRINOLOGY, DIABETES & METABOLISM CONTINUED

Queens, 718-762-3111. FLUSHING MED; BCBS, CIG, MAG, NYL, OX.

GASTROENTEROLOGY

Simmy Bank *Queens, 718-470-4692.* LONG ISLAND JEWISH; A-US, BCBS, GHI, OX.

Lawrence Brandt Colitis, colonoscopy. *Bronx, 718-920-4476.* MONTEFIORE; A-US, CIG, GHI, OX.

Paul Cohen *Brooklyn, 718-245-3814.* SUNY; A-US, CIG, GHI, OX.

Seth Cohen *Manhattan, 734-8874.* BETH ISRAEL; A-US, CIG, MAG, OX, PRU.

Hal Freiman Ulcer disease, colon cancer. *Manhattan, 206-0074.* ST VINCENTS; A-US, BCBS, OX, PRU.

Charles Friedlander Colonoscopy. *Manhattan, 889-5544.* NYU MED CENTER; A-US, OX, PRU.

Jane Geders Hepatology. *Brooklyn, 718-780-5246.* NY METHODIST; GHI.

Ronald Greenberg Inflammatory bowel disease, peptic ulcer. *Queens, 718-470-7281.* LONG ISLAND JEWISH; A-US, MAG, NYL, OX.

Isadore Gutwein *Bronx, 718-549-4267.* MONTEFIORE; A-US, OX, U.

Ira M. Jacobson Hepatitis, gastrointestinal endoscopy. *Manhattan, 734-5200.* CORNELL MED; BCBS, OX, PHS.

Baroukh Kodsi Gastrointestinal cancer, polypectomy. *Brooklyn, 718-851-6767.* MAIMONIDES; A-US, CIG, GHI, OX.

Burton I. Korelitz Inflammatory bowel disease, Crohn's disease, ulcerative colitis. *Manhattan, 988-3800.* LENOX HILL.

Hulya Levendoglu Hepatitis, gastrointestinal motility. *Brooklyn, 718-240-6025.* BROOKDALE HOSP; A-US, BCBS, GHI, OX.

Charles Lightdale Endoscopic ultrasonography, Barrett's syndrome. *Manhattan, 305-3423.* COLUMBIA-PRES; BCBS, OX, PHS, PRU.

Arthur Magun Hepatitis, colitis, ulcerative Crohn's disease. *Manhattan, 305-5287.* COLUMBIA-PRES; OX.

Nancy Manzione *Bronx, 718-405-8301.* WEILER; A-US, BCBS, GHI, OX.

David Markowitz Esophageal diseases, endoscopy. *Manhattan, 305-1024.* COLUMBIA-PRES; BCBS, OX.

Paul Miskovitz *Manhattan, 717-4966.* CORNELL MED; OX.

Capecomorin Pitchumoni *Bronx, 718-920-9692.* MERCY MED; BCBS, GHI, OX, PRU.

Daniel Present Crohn's disease, ulcerative colitis. *Manhattan, 861-2000.* MT SINAI.

David Sachar Crohn's disease, ulcerative colitis. *Manhattan, 241-4299.* MT SINAI.

Michael Schmerin Colonoscopy, gastroscopy. *Manhattan, 348-3166.* CORNELL MED.

Toomas Sorra Colon cancer, chronic hepatitis. *Brooklyn, 718-834-0100.* LONG ISLAND HOSP; BCBS, GHI, MAG, OX.

Jerome Waye Colon cancer, colonoscopy. *Manhattan, 439-7779.* MT SINAI.

Sidney Winawer *Manhattan, 639-7678.* SLOAN-KETTERING; BCBS.

GERIATRIC MEDICINE

Christine Cassel *Manhattan, 241-4840.* MT SINAI; OX.

Mark Lachs *Manhattan, 746-1677.* CORNELL MED; A-US, BCBS.

Diane Meier *Manhattan, 241-8258.* MT SINAI; A-US, BCBS, OX.

Jeffrey Nichols Home care, decision-making capacity. *Bronx, 358-6255.* CABRINI MED; OX, PHS.

Barbara Paris *Manhattan, 824-7646.* MT SINAI; A-US, OX.

GERIATRIC PSYCHIATRY

Robert Butler *Manhattan, 241-4633.* MT SINAI.

Carl Cohen Mental disorders in the aged. *Brooklyn, 718-270-2906.* SUNY; OX.

Blaine Greenwald Late-life depression, dementia. *Queens, 718-470-8159.* LONG ISLAND JEWISH.

Deborah B. Marin Alzheimer's disease. *Manhattan, 241-6630.* MT SINAI.

Barry Reisberg Alzheimer's disease, memory problems. *Manhattan, 889-7579.* NYU MED CENTER.

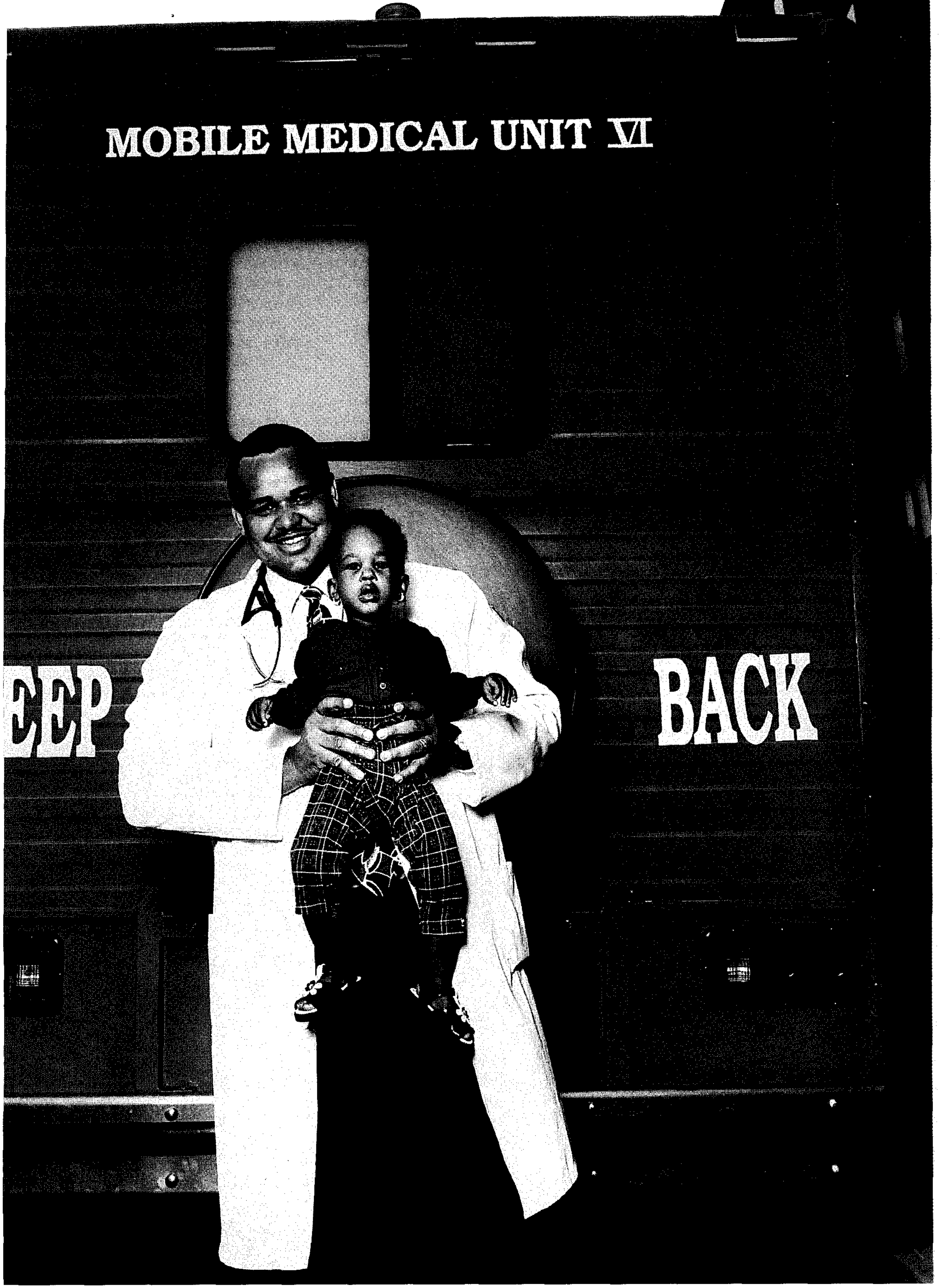
GYNECOLOGIC ONCOLOGY

Hugh Barber Mastectomy, tumors. *Manhattan, 734-6555.* LENOX HILL

DR. SHAWN BOWEN

CURBSIDE MANNER

A BRIGHT-BLUE MOBILE HOME HUMS IN PLACE OUTSIDE the Icahn House homeless shelter in the South Bronx. Inside, Dr. Shawn Bowen is standing in a tiny examination room with a mother and two little girls in ponytails. Their older brother sits in the front passenger seat, which doubles as a waiting room, watching *The Jungle Book* on a video screen above the rearview mirror. "I haven't forgotten about you," says Dr. Bowen as he looks for a prescription pad. He can't help but sing along to the music. "You don't even *know* how many times I've watched this," he says with a laugh. • Bowen, 32, grew up in Barbados and graduated from Columbia University medical school. He was a resident at Montefiore Medical Center when he first encountered the New York Children's Health Project, a fleet of six high-tech hospitals-on-wheels, funded by Montefiore and the Children's Health Fund. Now he works full-time on one of the vans, which he likes to call "the cruise ship," because it sways whenever anyone climbs onboard. • Though only in his second year as a pediatrician, Bowen already knows how to put the most skeptical of children, those who've never seen a doctor before, at ease. He treats infants, teenagers, and even their young mothers ("Below 21 is still pediatrics," explains nurse Hope DeRogatis), providing everything from standard immunizations to help in dealing with the public-assistance bureaucracy. "When people are overwhelmed with where to sleep, it's hard to prioritize medical care," says Bowen. "I'm not going to put a prescription in a mother's hand and tell her to get it herself. When the clinic comes to them, the pharmacy comes to them. Kids especially have that right." • Dr. Irwin Redlener, a co-founder of the Children's Health Fund, thinks Bowen is emblematic of a new generation of socially committed physicians. "Shawn's care doesn't stop when he leaves the room," he says. "In addition to being highly trained in pediatric care, he's a phenomenally good communicator and he's become a real role model for these children. Shawn is one of the new Albert Schweitzers." • Bowen planned on staying only a year or two at first, but now he admits he can't imagine working anywhere else. Nurse DeRogatis pulls out purple stickers for a tearful little boy in overalls. "You have this feeling you're taking care of the complete child," she says, and Bowen agrees. "I'm very mission-driven," he says. "I do feel this responsibility for the kids I take care of. They deserve great medical care, not the dregs." • He's especially concerned about the boys in Afro-American and Latino communities whom he treats in more than just the medical sense. "I'm not going to sit back and let it go unnoticed that this child is underachieving. They are great people. If they get C's in school, I want to be there to say, 'I expect great things from you,' like I would to my own kids." He looks toward the front of the van, which is filling up with anxious toddlers and their mothers, and asks out loud the question that's always at the back of his mind: "What can I do to help?" SARAH BERNARD


MOBILE MEDICAL UNIT VI
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BACK

GYNECOLOGIC ONCOLOGY CONTINUED

John Boyce *Brooklyn, 718-270-2057.* SUNY; A-US, BCBS, CIG.
Thomas A. Caputo *Manhattan, 746-3179.* CORNELL MED; BCBS, CIG, NYL, OX, PHS, U.
Carmel Cohen *Manhattan, 427-9898.* MT SINAI; OX.
William Hoskins Ovarian cancer, gynecological cancers. *Manhattan, 639-7766.* SLOAN-KETTERING; BCBS.
Maureen Killackey Gynecologic cancers. *Manhattan, 582-3723.* ST LUKES; A-US, CIG, OX, PHS, PRU.
Mitchell Maiman *Staten Island, 718-226-6400.* SIU HOSP; OX.
Daniel Smith *Manhattan, 305-3410.* COLUMBIA-PRES.

HAND SURGERY

Robert Beasley *Manhattan, 685-3834.* NYU MED CENTER; BCBS.
Joel Grad *Manhattan, 685-3834.* ST VINCENTS; BCBS, MAG, OX.
Roy Kulick Carpal-tunnel syndrome, arthritis. *Bronx, 718-515-3333.* MONTEFIORE; BCBS, NYL, OX.
Martin Posner Arthritis, carpal-tunnel syndrome. *Manhattan, 348-6644.* HOSP JOINT DISEASES; OX.
Andrew J. Weiland Microvascular surgery. *Manhattan, 606-1575.* HSS; OX.

HEMATOLOGY

Edward Amorosi *Manhattan, 263-7300.* NYU MED CENTER; CIG, OX.
Alan Astrow *Manhattan, 604-2427.* ST VINCENTS; A-US, CIG, OX, PHS.
Geoffrey P. Herzig *Manhattan, 604-6021.* ST VINCENTS; A-US, CIG, OX.
John Gregory Mears *Manhattan, 305-3506.* COLUMBIA-PRES; BCBS, OX.
Anne Moore *Manhattan, 746-2085.* CORNELL MED.
Kanti Rai Adult leukemias, lymphomas. *Queens, 718-470-7135.* LONG ISLAND JEWISH; BCBS, CIG, GHI, NYL, OX.
Bruce Raphael Adult leukemias, lymphomas. *Manhattan, 263-7085.* NYU MED CENTER; A-US, CIG, OX, U.
Joseph Ruggiero Breast cancer, colon cancer. *Manhattan, 746-2083.* CORNELL MED; BCBS, OX.
James M. Vogel Thrombocytopenia, anemia. *Manhattan, 369-4250.* MT SINAI; A-US, BCBS, CIG, GHI.
Samuel Waxman Lymphoma, all forms of cancer. *Manhattan, 289-2828.* MT SINAI.
Nathaniel Wisch Lymphoma, breast cancer. *Manhattan, 861-6660.* LENOX HILL.
Ralph Zalusky Thrombocytopenia. *Manhattan, 420-4185.* BETH ISRAEL; BC, BCBS.

INFECTIOUS DISEASE

Leonard B. Berkowitz HIV, AIDS. *Brooklyn 718-250-6141.* BROOKLYN HOSP; A-US, BCBS, NYL, OX, PRU.
Christopher Busillo *Manhattan, 238-0102.* NYU DOWNTOWN; BCBS, OX
Richard Cofsky *Brooklyn, 718-240-5096.* BROOKDALE HOSP; BCBS, PRU.
Glenda Josephine Garvey Nosocomial infections, endocarditis. *Manhattan, 305-3272.* COLUMBIA-PRES
Barry Hartman Endocarditis, central-nervous-system

HALL OF FAME '98

DR. SAMUEL WAXMAN TOUGH LOVE

"HE'S LIKE A GREAT QUARTERBACK," SAYS ABNER LEVINE OF DR. Samuel Waxman, who has led Levine's battle against lymphoma for the past seventeen years. "Anyone who has a disease like cancer needs one person they can trust and have faith in." Loyal patients swear by Waxman's unflagging attention and famously warm bedside manner. "He's interested not only in my treatment but in the quality of my life," says John Noon, a patient since 1981. "He cares about the way I'm reacting to the treatment, how I'm living with it every day." But that doesn't mean avoiding an aggressive approach. While other medical oncologists might play it safe and spread a full regimen of chemo over a long period of time, Waxman isn't afraid to try the opposite if necessary; he seems to have an uncanny ability to know how much an individual patient can handle. ("He figured out the most that my body would react positively to," recalls Levine, "and I healed.") • "Patients are very sensitive to how I feel about them," says Waxman, a specialist in hematology and oncology at Mount Sinai Hospital, "but it's a two-way street. We need to touch one another." Though he originally wanted to be a veterinarian, the death of Waxman's mother from lung cancer ("She never smoked, but my father did—three packs a day") pointed him toward oncology. Her illness also taught him the value of maintaining a close relationship with his patients, regardless of other commitments. Waxman is a professor at Mount Sinai Medical School and a director of the Samuel Waxman Cancer Research Foundation, and he's in the middle of a research project on less-toxic alternatives to traditional chemo. But all of this, he insists, never gets in the way of tending to patients. "I can be here thinking about science," he says at his lab, surrounded on all sides by stacks of scientific papers, "but if someone wants to see me, I want to see them. When I'm in a room with a patient, that's all I think about." SARAH BERNARD

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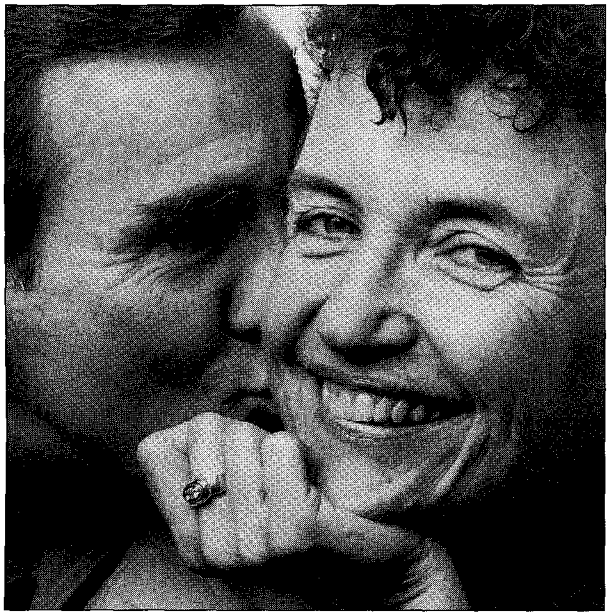

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Sunil Sood Lyme disease. *Queens, 718-470-3480.* SCHNEIDER CHILDREN'S; BCBS, OX.

Charles R. Steinberg *Manhattan, 746-4100.* CORNELL MED.

Stanley Yancovitz *Manhattan, 420-2600.* BETH ISRAEL; A-US, BCBS, CIG, OX.

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Leslie Bernstein Bowel disease, malabsorption. *Bronx, 718-920-4846.* MONTEFIORE; A-US, CIG, OX.

John Paul Bilezikian Hyperparathyroidism, osteoporosis. *Manhattan, 305-6238.* COLUMBIA-PRES; BCBS, OX, PRU.

Joan Casey *Bronx, 718-920-7700.* MONTEFIORE.

Richard Fazio Colonoscopy, polyp removal, endoscopic stone removal. *Staten Island, 718-448-1122.* ST VINCENTS SI; A-US, GHI, OX, PRU, U.

Richard Gilbert *Manhattan, 263-7300.* COLUMBIA-PRES.

Anthony J. Grieco *Manhattan, 263-7272.* NYU MED CENTER; OX.

Ira Halperin Leukemia, myeloproliferative disorder. *Manhattan, 254-5940.* ST VINCENTS; OX, PHS.

Robin Lipschitz *Manhattan, 568-6300.* ST LUKES; BCBS, CIG.

Lloyd Mayer *Manhattan, 241-0764.* MT SINAI; OX.

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Mark Pasmantier Lung cancer, ovarian cancer. *Manhattan, 517-5900.* CORNELL MED; BCBS.

James J. Rahal Jr. Infectious disease. *Queens, 718-670-1525.* NY HOSP QUEENS.

Terrence J. Sacchi Cardiovascular disease. *Brooklyn, 718-780-4626.* LONG ISLAND HOSP; A-US, BCBS, OX, PRU.

Carl Schiff *Brooklyn, 718-283-8519.* MAIMONIDES; A-US, GHI, OX, PRU.

Richard Silver Leukemia, lymphoma, myeloproliferative disease. *Manhattan, 288-5040.* CORNELL MED; BCBS.

Herschel Sklaroff *Manhattan, 289-6500.* MT SINAI.

Joseph Sweeting Inflammatory bowel disease, irritable bowel. *Manhattan, 305-5424.* COLUMBIA-PRES; BCBS, OX.

Frederick H. Swerdlow *Manhattan, 860-4000.* MT SINAI; A-US, OX.

Iven S. Young Thyroid, osteoporosis. *Manhattan, 675-9332.* ST VINCENTS; BCBS, OX, PHS.

Peter Zeale *Manhattan, 647-6430.* ST VINCENTS; BCBS, OX, PHS, PRU.

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Camillo Gugliucci *Manhattan, 988-1833.* LENOX HILL.

Charles J. Lockwood *Manhattan, 263-7021.* NYU MED CENTER.

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Robert Desnick Inherited diseases, metabolic diseases. *Manhattan, 241-6944.* MT SINAI; A-US, OX.

Robert Marion Birth defects, spina bifida. *Bronx, 718-920-4300.* MONTEFIORE; GHI, MAG, OX.

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Ronald H. Blum *Manhattan, 604-6011.* ST VINCENTS; BCBS, OX, U.

Morton Coleman Lymphoma, Hodgkin's disease, myeloma. *Manhattan, 861-1383.* CORNELL MED.

Janice P. Dutcher Renal-cell cancer, melanoma. *Bronx, 718-920-4674.* MONTEFIORE; A-US, GHI, MAG, OX, PRU.

Mitchell Gaynor Breast cancer, nutrition. *Manhattan, 410-3820.* CORNELL MED.

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Arthur Goldberg *Manhattan, 249-0030.* LENOX HILL; OX.

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James F. Holland *Manhattan, 241-4495.* MT SINAI.

Bernard Kabakow *Manhattan, 674-4455.* BETH ISRAEL; A-US, BCBS, CIG.

Ronald Kaleya Breast cancer, liver and pancreatic tumors. *Bronx, 718-920-4327.* MONTEFIORE; A-US, BCBS, CIG, OX, PHS.

Barry Kaplan *Queens, 718-460-2300.* NY HOSP QUEENS; A-US, BCBS, OX.

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Stephen C. Malamud Lung cancer, gastrointestinal cancers. *Manhattan, 844-8280.* BETH ISRAEL; A-US, BCBS, GHI, OX, PRU.

Ralph L. Nachman Thrombocytopenia. *Manhattan, 746-4720.* CORNELL MED; BCBS, CIG, OX.

Larry Norton *Manhattan, 639-5438.* SLOAN-KETTERING; BCBS.

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Ruth Oratz Breast cancer, melanoma. *Manhattan, 263-7218.* NYU MED CENTER; CIG, OX, PHS, U.

Martin Oster Breast cancer, chemotherapy. *Manhattan, 305-8231.* COLUMBIA-PRES; OX, PRU.

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Howard Scher *Manhattan, 639-7585.* SLOAN-KETTERING; BCBS.

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Ian Holzman Nutrition, necrotizing enterocolitis. *Manhattan, 241-5446.* MT SINAI; A-US, CIG, OX.

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Philip Lipsitz High-risk newborns *Queens, 718-470-3440.* LONG ISLAND JEWISH.

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Paul Yellin *Manhattan, 263-7580.* NYU MED CENTER.

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Godfrey Burns *Manhattan, 790-8322.* ST VINCENTS.

Eli A. Friedman *Brooklyn, 718-270-1584.* SUNY; A-US, BCBS, GHI, OX.

Sheldon Glabman *Manhattan, 534-3968.* MT SINAI; OX.

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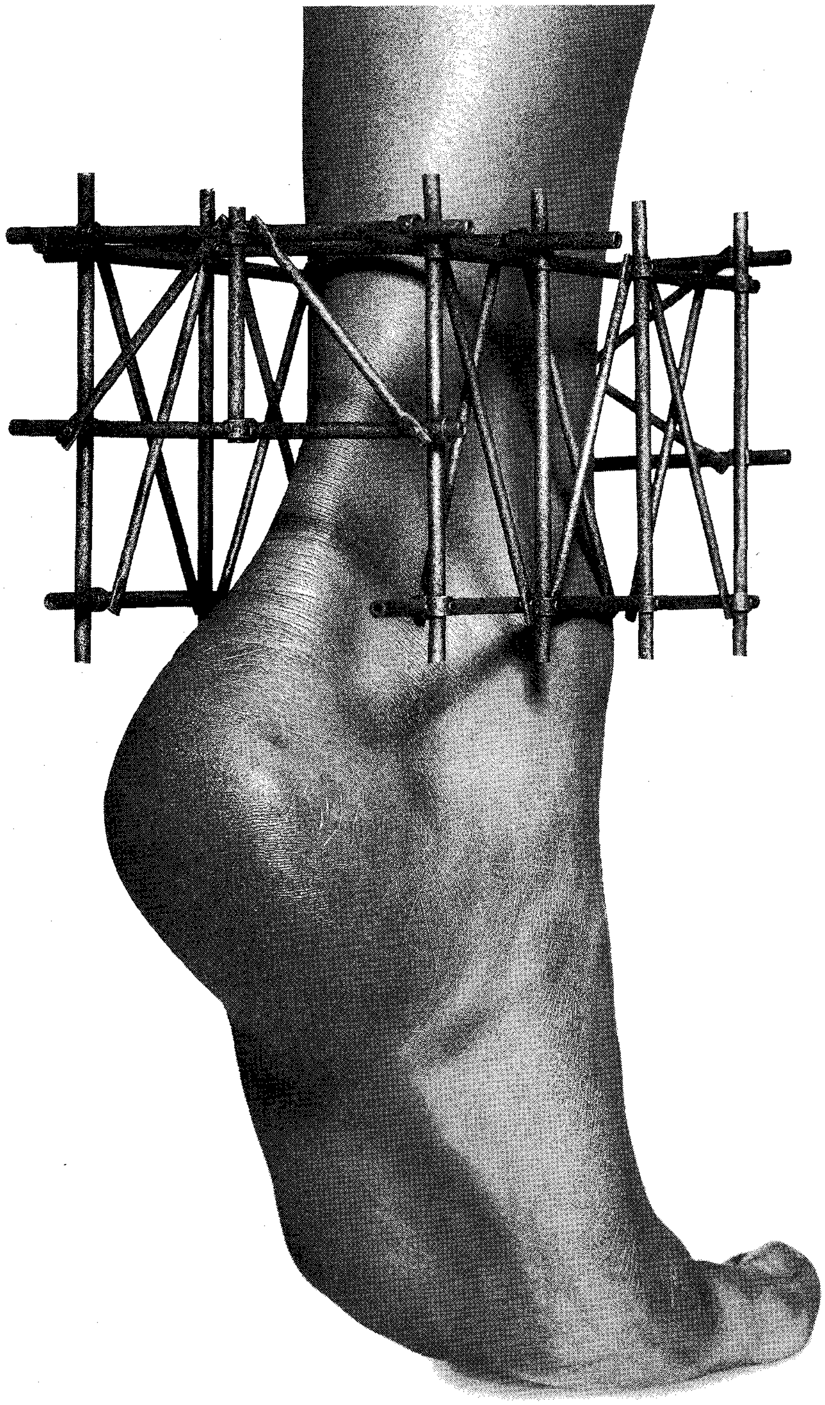
Jerome Lowenstein Hypertension, renal disease. *Manhattan, 263-7439.* NYU MED CENTER; OX.

Robert Lynn Dialysis, chronic kidney disorder. *Bronx, 718-918-0199.* MONTEFIORE;



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ALEXANDRA LANGE

NEPHROLOGY
CONTINUED

BCBS, GHI, OX.

Albert Maniscalco *Staten Island, 718-273-3400.* SIU HOSP; CIG, GHI, OX, PRU.

Jerome Porush Chronic kidney failure, hypertension. *Brooklyn, 718-240-5615.* BROOKDALE HOSP; A-US, BCBS, GHI, PRU.

Raymond Sherman Abnormal kidney function, hypertension. *Manhattan, 879-8245.* CORNELL MED; BCBS.

Jonathan Winston Kidney disease, transplantation. *Manhattan, 241-4060.* MT SINAI.

NEUROLOGICAL SURGERY

Vallo Benjamin Skull-base tumors, meningioma, complex spinal surgery. *Manhattan,* 263-5013. NYU MED CENTER.

Richard A.R. Fraser Brain surgery, epilepsy. *Manhattan, 746-2385.* CORNELL MED; A-US, BCBS, MAG, OX.

James Goodrich Pediatric neurosurgery, craniofacial surgery. *Bronx, 718-920-4197.* MONTEFIORE; A-US, OX, PRU, U.

Patrick Kelly Brain-tumor removal, movement disorder. *Manhattan, 263-8002.* NYU MED CENTER.

Michael H. Lavyne Spinal surgery, acoustic/skull-base surgery. *Manhattan, 717-0200.* CORNELL MED.

Thomas H. Milhorat *Brooklyn, 718-270-2111.* SUNY; BCBS, GHI, OX.

Raj Murali Spine surgery, skull-base surgery. *Manhattan, 604-7767.* ST VINCENTS; BCBS, MAG, OX.

Kalmon Post *Manhattan, 241-0933.* MT SINAI; A-US, BCBS, CIG, OX, PRU.

Robert A. Solomon Cerebral aneurysms. *Manhattan, 305-4118.* COLUMBIA-PRES; BCBS, OX, PHS, PRU.

NEUROLOGY

Carl Braun Nerve and muscle diseases, headache. *Manhattan, 523-3650.* ST LUKES; CIG, NYL, OX, PHS, U.

John J. Caronna Stroke, coma. *Manhattan, 746-2304.* CORNELL MED; BCBS, NYL, OX.

Jonathan Charney *Manhattan, 831-2886.* MT SINAI; OX, U.

Michael R. Fetell Neuro-oncology, brain tumor. *Manhattan, 305-5571.* COLUMBIA-PRES; OX, PRU.

Matthew Earl Fink *Manhattan, 420-5621.* BETH ISRAEL; BCBS, GHI, OX, PHS.

Seymour Gendelman *Manhattan, 241-8172.* MT SINAI; OX.

Michael L. Gruber Neuro-oncology. *Manhattan, 263-6267.* NYU MED CENTER; CIGNA, OX, PRU, U.

Marc L. Gordon Multiple sclerosis, headaches. *Queens, 718-470-7366.* LONG ISLAND JEWISH; BCBS, OX, PHS, U.

Emile Hiesiger Pain management. *Manhattan, 263-6123.* NYU MED CENTER.

Saran Jonas *Manhattan, 263-7202.* NYU MED CENTER; A-US, CIG, OX.

Ronald Kanner Pain abatement. *Queens, 718-470-7311.* LONG ISLAND JEWISH; A-US, OX.

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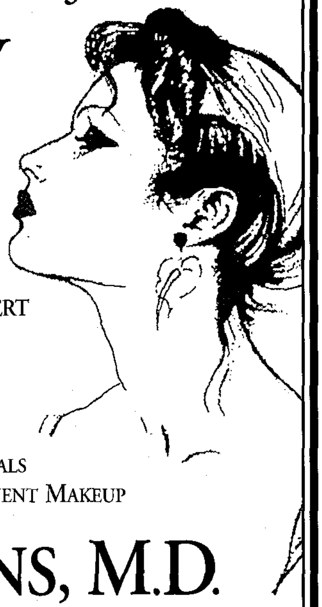

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Mark J. Kupersmith
Neuro-ophthalmology. *Manhattan, 870-9418.* BETH ISRAEL N; A-US, OX, PRU.

Aaron Miller
Multiple sclerosis, Alzheimer's disease. *Brooklyn, 718-283-7470.* MAIMONIDES; A-US, BCBS, CIG, OX, PRU.

James R. Miller
Manhattan, 305-5508. COLUMBIA-PRES; BCBS.

J. P. Mohr
Stroke. *Manhattan, 305-8033.* COLUMBIA-PRES; BCBS.

Jeffrey Nelson
Spinal cord. *Manhattan, 213-9570.* NYU MED CENTER; A-US, CIG, OX, U.

Frank Petito
Multiple sclerosis, headache. *Manhattan, 746-2309.* CORNELL MED.

Fred Plum
States of human consciousness. *Manhattan, 746-6141.* CORNELL MED; BCBS, NYL.

Lewis P. Rowland
Neuromuscular disorders. *Manhattan, 305-4119.* COLUMBIA-PRES; BCBS, OX, PHS, PRU.

Charles B. Stacy
Manhattan, 876-8614. MT SINAI; A-US, OX.

Michael Swerdlow
Myasthenia gravis, spine disorders. *Bronx, 718-920-4178.* MONTEFIORE; A-US, CIG, NYL, OX, PRU.

NUCLEAR MEDICINE

David V. Becker
Diagnosis and management of hyperthyroidism, thyroid cancer. *Manhattan, 746-4583.* CORNELL MED.

M. Donald Blaufox
High blood pressure, kidney disease. *Bronx, 718-405-8454.* WEILER; BCBS, OX.

Steven M. Larson
Nuclear oncology, proton-emission tomography. *Manhattan, 639-7373.* SLOAN-KETTERING; BCBS, OX.

David Milstein
Bronx, 718-904-4058. MONTEFIORE; BCBS, CIG, MAG, OX, PHS, U.

Christopher Palestro
AIDS, joint replacements. *Queens, 718-470-7080.* LONG ISLAND JEWISH; A-US, MAG, OX, PHS.

Joseph J. Sanger
Manhattan, 263-7410. NYU MED CENTER; A-US, OX.

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Richard Berkowitz
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Michael Brodman
Female incontinence, laparoscopic surgery. *Manhattan, 241-8762.* MT SINAI; A-US, OX.

Frank A. Chervenak
Manhattan, 746-3184. CORNELL MED; A-US, BCBS, OX, U.

Jean Chin
Manhattan, 348-2525. MT SINAI.

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Brooklyn, 718-852-9180. LONG ISLAND HOSP; A-US, CIG, GHI, OX.

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Manhattan, 683-0090. NYU MED CENTER; A-US, CIG, OX, PHS.

Mitchell Essig
IVF. *Manhattan, 620-5911.* BETH ISRAEL; CIG, OX.

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Spiro Gallousis
Brooklyn, 718-852-5810. LONG ISLAND HOSP; A-US, BCBS, CIG, NYL, OX, PRU.

Orlando Gonzalez
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Michael Harel
Manhattan, 879-6067. BETH ISRAEL N

Allan J. Jacobs
Gynecologic oncology. *Manhattan, 844-8570.* BETH ISRAEL; BCBS, GHI, OX, NYL.

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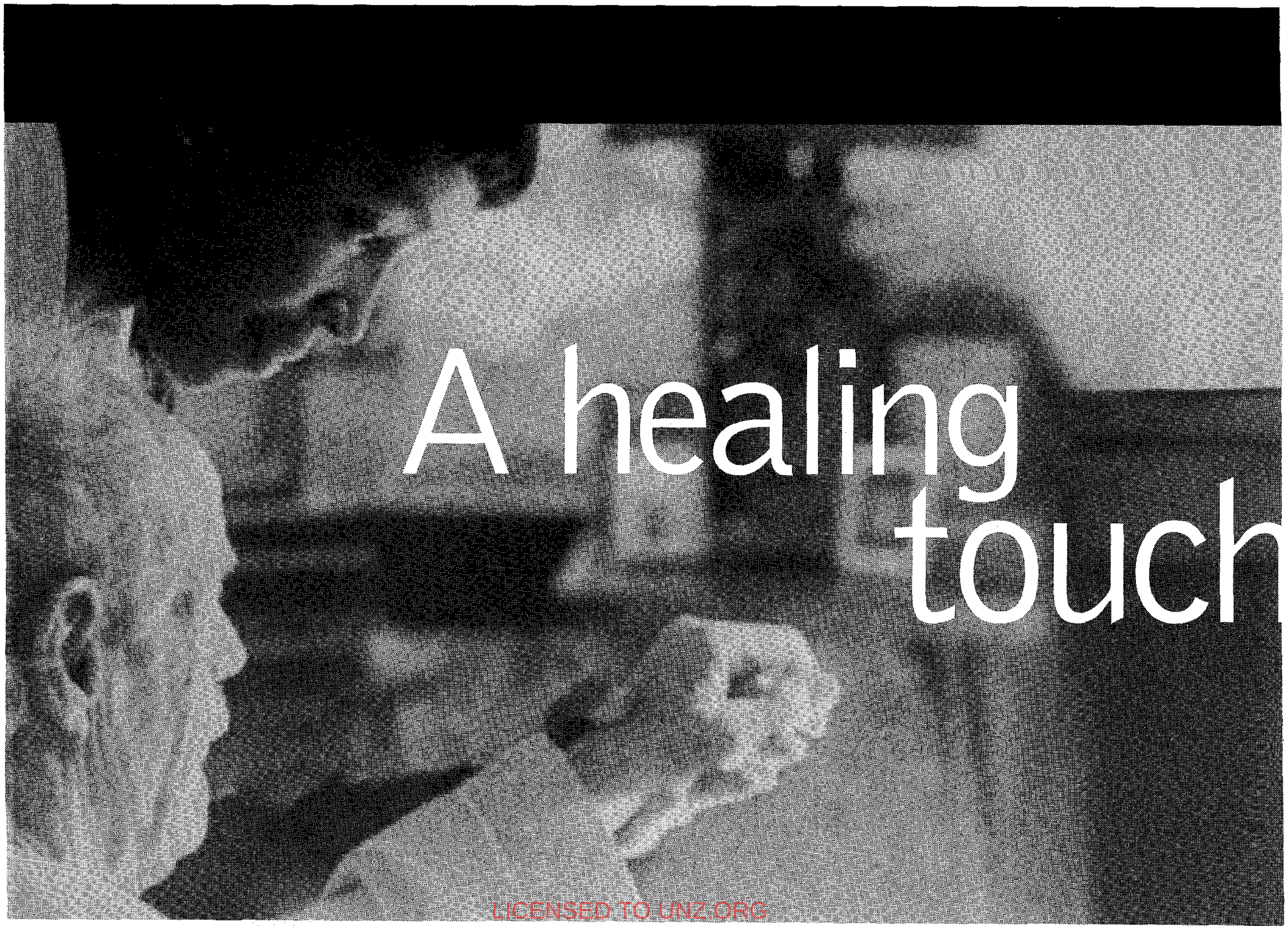
Infertility/amenorrhea, hirsutism. *Manhattan, 604-2512.* ST VINCENTS; A-US, BCBS, OX, PRU.

Nadine Katz
Bronx, 718-405-8200. WEILER; A-US, BCBS, GHI, OX.

Joan Kent
Manhattan, 772-2900. NYU MED CENTER.

George Kofinas
Infertility, fibroids. *Brooklyn, 718-643-6307.* BROOKLYN HOSP C; A-US, CIG, OX, U.



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elvic organ pro- apse. *Manhattan,* *63-6362.* NYU MED CENTER.

Lisa Rehrer
Manhattan, 691-8833. ST VINCENTS; A-US, CIG, OX, U.

Kevin Reilly
General OB-GYN, menopause. *Bronx, 718-920-9649.* MERCY MED; A-US, OX.

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Vulvovaginal disease, gyn surgery. *Manhattan, 496-9800.* ST LUKES.

Carolyn Runowicz
Cervical cancer, ovarian cancer. *Bronx, 718-405-8210.* MONTEFIORE; BCBS, CIG, GHI, PRU.

Jonathan Scher
Manhattan, 427-7400. MT SINAI.

Judith Schwartz
Manhattan, 348-7800. MT SINAI.

Jerome Seiler
Pelvic support defects, operative laparoscopy. *Queens, 718-539-4483.* NY HOSP QUEENS; A-US, BCBS, NYL, OX.

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Recurrent pregnancy loss, high-risk pregnancy. *Brooklyn, 718-780-3272.* NY METHODIST; A-US, BCBS, OX.

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Manhattan, 666-5566. NYU MED CENTER.

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Judith Weinstock
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Louis Angioletti
Retina. *Manhattan, 505-8510.* NY EYE AND EAR; A-US, CIG, OX.

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Cataract surgery, laser surgery. *Manhattan, 427-5183.* LENOX HILL; CIG, BCBS, OX, PHS, PRU, U.

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Rubin Brecher
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Ronald E. Carr
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Barry Chaiken
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Stanley Chang
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Ben Z. Cohen
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Robert D'Amico
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Martin L. Fox Refractive surgery, diseases of the cornea. *Manhattan, 838-1053.* NY EYE AND EAR; A-US, BCBS, MAG, OX, U.

Jeffrey Freedman Glaucoma, cornea. *Brooklyn, 718-596-9086.* LONG ISLAND HOSP; A-US, BCBS, GHI, OX.

Robert Friedman Vitreo-retinal surgery. *Manhattan, 772-6202.* LENOX HILL; A-US, BCBS, OX.

Wayne Fuchs Diabetic retinopathy, macular degeneration. *Manhattan, 319-8205.* MT SINAI; BCBS, OX.

Cono M. Grasso *Queens, 718-429-0300.* CATHOLIC MED; A-US, BCBS, CIG, GHI, OX, U.

Samuel Guillory Refractive surgery. *Manhattan, 860-5400.* MT SINAI.

Judith Gurland *Bronx, 718-920-6244.* MONTEFIORE; BCBS, OX.

Murk-Hein Heinemann Vitreo-retinal diseases and ocular oncology. *Manhattan, 746-2483.* CORNELL MED; BCBS, OX, U.

George Hyman *Brooklyn, 718-252-1200.* BROOKDALE HOSP; A-US, GHI, OX.

Herbert Jaffe Cataract, glaucoma. *Brooklyn, 718-339-7469.* BETH ISRAEL K; A-US, BCBS, GHI, OX, PHS.

Kenneth Juechter *Bronx, 718-231-3200.* MERCY MED.

Cheryl Kaufmann *Queens, 718-353-5970.* NY HOSP QUEENS; A-US BCBS, OX, PRU.

Michael Kazim Oculoplastic, orbital surgery. *Manhattan, 305-5477.* COLUMBIA-PRES; BCBS, OX.

Richard Koplin High-risk cataract surgery, refractive surgery. *Manhattan, 505-6550.* NY EYE AND EAR; A-US, BCBS, CIG, OX, PRU.

Philip Kramer Diabetic retinopathy, glaucoma. *Staten Island, 718-447-0022.* SIU HOSP; A-US, BCBS, CIG, GHI, OX.

Martin L. Leib *Manhattan, 305-2303.* COLUMBIA-PRES; BCBS, OX, PRU.

Munro Levitzky *Manhattan, 725-5225.* NYU MED CENTER; A-US, CIG, OX.

David M. Lieberman Cornea research. *Brooklyn, 718-622-8900.* NY METHODIST; OX, BCBS.

Solomon Liebowitz *Manhattan, 686-1313.* NY EYE AND EAR; A-US, BCBS, GHI, NYL, OX.

Richard Lisman Eyelid reconstruction, cosmetic eyelid surgery. *Manhattan, 585-1405.* MANHATTAN EYE; A-US, CIG, OX, PHS, PRU.

Richard Mackool Cataracts. *Queens, 718-728-3400.* NY EYE AND EAR; A-US, OX, PRU, U.

Sid Mandelbaum Corneal diseases, refractive surgery. *Manhattan, 650-0400.* MANHATTAN EYE; A-US, OX, PHS.

Anne Marie McVeigh *Manhattan, 929-3747.* ST VINCENTS; OX, BCBS.

R. Christine Melton *Manhattan, 475-3791.* CABRINI MED; A-US, BCBS, GHI, OX.

Joel Mindel Neuro-ophthalmology, ocular pharmacology. *Manhattan, 241-8800.* MT SINAI; OX.

Rajendra Modi *Queens, 718-821-5338.* WYCKOFF HEIGHTS; A-US, BCBS, CIG, OX, PRU.

Stephen Obstbaum Cataracts, glaucoma. *Manhattan, 687-4106.* LENOX HILL; BCBS, CIG, PHS, OX.

Peter Odell Cataracts, ophthalmic plastic surgery. *Manhattan, 421-8025.* CORNELL MED.

Steven Podos Glaucoma. *Manhattan, 241-6752.* MT SINAI; A-US, CIG, PHS, OX.

Maureen A. Relland Cataracts, ocular plastics. *Manhattan, 645-7771.* ST VINCENTS; A-US, OX, PHS, PRU.

Robert Ritch Glaucoma, cataracts. *Manhattan, 477-7540.* NY EYE AND EAR; BCBS, OX.

Calvin Roberts Cataract surgery, laser vision BCBS correction. *Manhattan, 746-3937.* CORNELL MED; A-US, BCBS, NYL, OX, U.

Pearl Rosenbaum *Bronx, 718-920-2020.* MONTEFIORE; BCBS, PRU, OX.

Jeanne L. Rosenthal *Manhattan, 674-2970.* NY EYE AND EAR; BCBS, GHI, OX.

Norman Saffra *Brooklyn, 718-283-8000.* MAIMONIDES; BCBS, GHI, OX, PHS, PRU.

Ronald Schechter *Brooklyn, 718-783-7200.* SUNY; A-US, BCBS, OX.

John Seedor Refractive surgery, corneal transplantation. *Manhattan, 979-4428.* NY EYE AND EAR; A-US, CIG, GHI, OX.

Steven Sherman Cataracts, glaucoma. *Brooklyn, 718-693-8200.* NY METHODIST; A-US, OX.

Julius Shulman *Manhattan, 861-6200.* MT SINAI; A-US, BCBS, OX.

Michael Slavin *Queens, 516-470-2020.* LONG ISLAND JEWISH; A-US, CIG, NYL, OX.

Mark Speaker Cornea-external diseases. *Manhattan, 260-0600.* NY EYE AND EAR; A-US, BCBS.

Mark Steele Pediatric ophthalmology, strabismus surgery. *Manhattan, 532-0058.* NYU MED CENTER; A-US, BCBS, OX, PRU.

Arnold Stein *Brooklyn, 718-692-0400.* LONG ISLAND JEWISH; A-US, BCBS GHI, MAG, OX, U.

Joseph Walsh Medical retina, diabetic retinopathy. *Manhattan, 979-4447.* NY EYE AND EAR; A-US, BCBS, CIG, OX.

Frederick Wang Eye muscle and alignment, pediatric eye care. *Manhattan, 718-548-7100.* NY EYE AND EAR; A-US, MAG, OX, U.

Michael J. Weiss *Manhattan, 305-9925.* COLUMBIA-PRES; BCBS, OX, PRU.

Alan Weseley *Brooklyn, 718-332-7932.* NY EYE AND EAR; A-US, BCBS, CIG, GHI.

H. Jay Wisnicki *Manhattan, 844-8080.* BETH ISRAEL; A-US, BCBS, CIG, OX, U.

Kenneth Wolf *Bronx, 718-892-6110.* MONTEFIORE; A-US, OX.

Arthur Wolintz Brain-related eye diseases. *Brooklyn, 718-854-7360.* SUNY; A-US, CIG, OX, PHS.

Arnold Yagoda Diabetic retinopathy, macular degeneration. *Manhattan, 744-2513.* LENOX HILL; A-US, BCBS, GHI, OX.

Lawrence Yannuzzi *Manhattan, 861-9797.* MANHATTAN EYE.

Philip Zweifach *Manhattan, 535-1508.* MANHATTAN EYE.

ORTHOPEDIC SURGERY

David Altchek Arthroscopic surgery, shoulder, knee, elbow. *Manhattan, 606-1909.* HSS.

David Andrews *Manhattan, 305-5226.* COLUMBIA-PRES; A-US, OX, PHS.

Phillip Bauman Sports medicine, reconstructive surgery. *Manhattan, 765-2260.* ST LUKES; A-US, BCBS, OX, PHS.

Louis U. Bigliani Shoulder surgery. *Manhattan, 305-5564.* COLUMBIA-PRES; BCBS, OX, PHS.

John J. Bonamo Knee arthroscopy, knee-ligament reconstruction. *Manhattan, 263-7352.* NYU MED CENTER; A-US, PRU, OX, U.

James Capozzi Adult reconstructive surgery. *Manhattan, 758-7444.* MT SINAI; A-US, GHI, OX.

Charles Cornell *Manhattan, 606-1414.* HSS; BCBS, OX, PHS.

Harold Dick *Manhattan, 305-5561.* COLUMBIA-PRES; A-US, BCBS, OX, CIG.

Richard Eaton *Manhattan, 523-7590.* ST LUKES.

Dennis Fabian *Manhattan, 604-1350.* ST VINCENTS; BCBS, OX, PRU.

Evan Flatow Shoulder surgery. *Manhattan, 305-5599.* COLUMBIA-PRES; BCBS, CIG, OX.

Marvin Gilbert Joint replacement, adult reconstructiv surgery. *Manhattan, 289-0700.* MT SINAI; A-US, OX, PHS.

Steven Glickel *Manhattan, 523-7590.* ST LUKES; A-US MAG, OX, PRU.

Stanley Gordon Orthopedic surgery, hand surgery. *Brooklyn, 718-270-2179.* SUNY; CIG, GHI, OX.

Steven Green Hand surgery. *Manhattan, 348-6644.* MT SINAI; OX.

Michael Hausman Microvascular reconstruction, elbow problems. *Manhattan, 241-1658.* MT SINAI; A-US, CIG, OX.

John H. Healey Bone and soft-tissue tumor, sarcoma. *Manhattan, 639-7610.* SLOAN-KETTERING; BCBS.

Elliott Hershman Arthroscopic knee surgery, knee ligament. *Manhattan, 744-8114.* LENOX HILL; OX, U.

David M. Hirsh Total replacement, total knee. *Bronx, 718-863-3400.* MONTEFIORE; BCBS, CIG, PRU, OX.

John N. Insall *Manhattan, 870-9760.* BETH ISRAEL N; A-US, BCBS, CIG, GHI, OX.

Michael Katz Sports medicine, work injuries. *Queens, 718-353-3131.* LONG ISLAND JEWISH; NYL, U.

Howard Kiernan *Manhattan, 305-5241.* COLUMBIA-PRES; BCBS, PHS, PRU.

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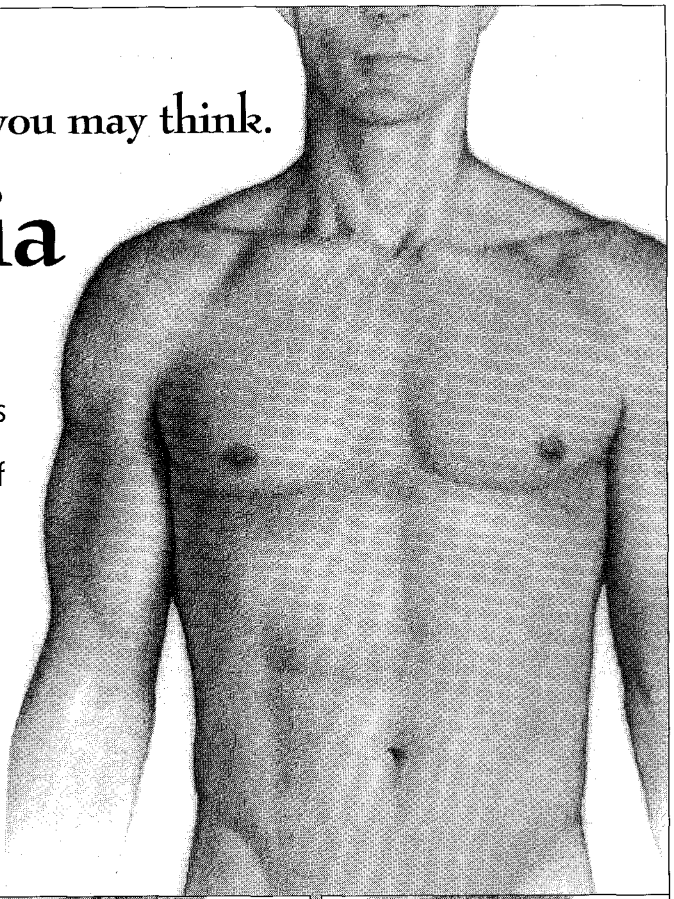

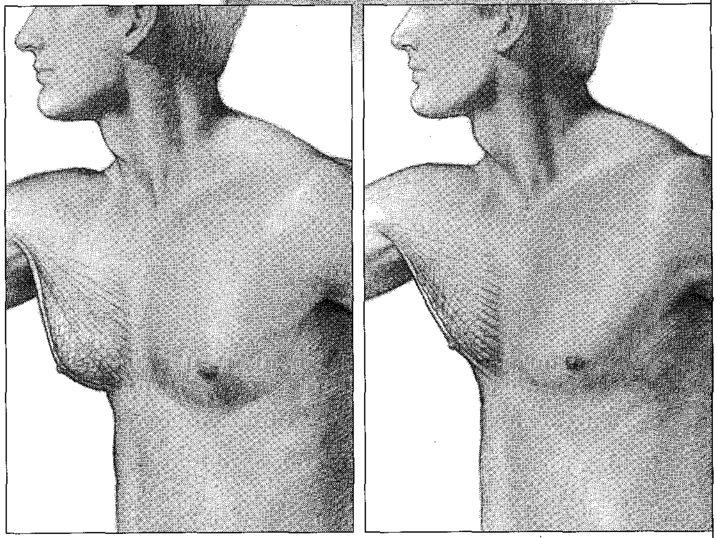

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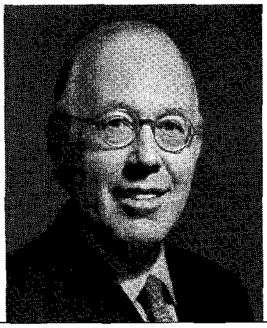

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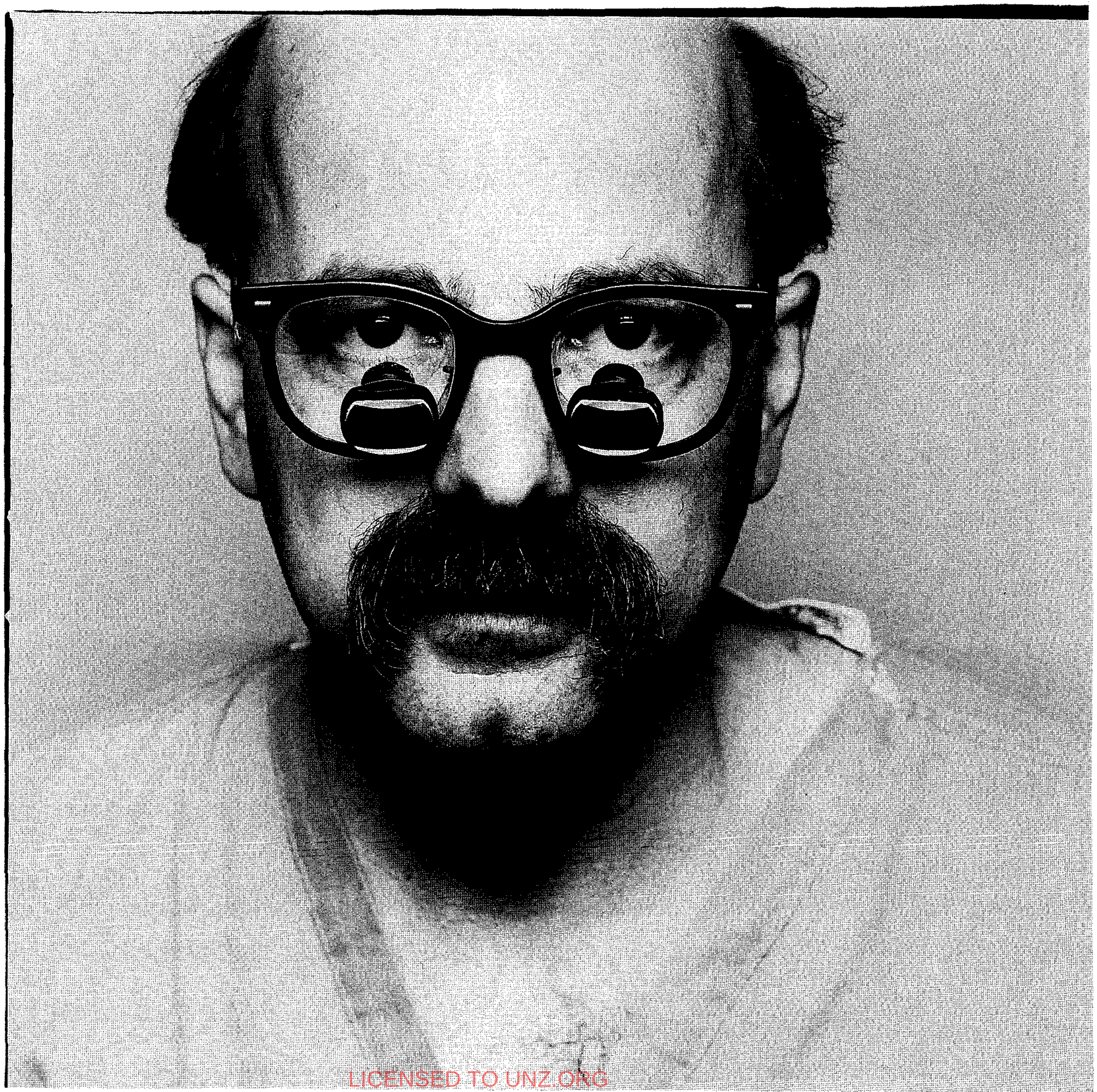
DR. MELVIN ROSENWASSER HANDY MAN

THERE ARE INJURIES FAR MORE DISABLING, OF COURSE, BUT FEW threaten one's sense of autonomy as much as a mangled hand. "I always hear the patient say, 'I'm a very busy person. I'm very active with my hands,' " says Dr. Melvin Rosenwasser of Columbia-Presbyterian. "Well, of course—everyone is, whether you're a surgeon or a cop. You feel very personalized about your hands." • With his walrus mustache and laid-back manner, Rosenwasser looks more like one of Jimmy Buffett's roadies than like a surgeon working on the science-fiction fringe of orthopedics. "He's an expert in microvascular surgery, which is working with magnification on small nerves and blood vessels; it's a new development in hand surgery, and he has excellent success in it," says Rosenwasser's recently retired mentor Dr. Ashby Grantham, one of the most esteemed orthopedic surgeons of his day. "He's also a conscientious doctor interested in the welfare of his patients. He's not just a mercantile surgeon." • Rosenwasser can reassemble a fractured forearm using titanium or meticulously resurface the bones in an arthritis-ravaged hand. "We're taking toes off children's feet," he says, "and making fingers out of them." Often he ends up with cases that other doctors have given up on: "They take a lot of time, and there's a lot of unpredictability, but this is a teaching program, and this is where those cases should be done." • Sometimes his patients are badly injured kids, and sometimes they're Paul O'Neill. (Rosenwasser is the Yankees' "official" hand specialist.) A few years ago, he treated a woman whose boyfriend found her in bed with another man and hacked off both her arms with a machete. "The first impulse was to try to save one at least," he says. "If you have a badly injured leg, you can be fitted with a prosthesis. But there aren't really good protheses for arms." After twelve hours of surgery, Rosenwasser managed to save both arms, and the woman, incredibly, married her assailant.

ALEX WILLIAMS



ORTHOPEDIC SURGERY CONTINUED

Roger Levy Joint replacement, arthroscopic surgery. *Manhattan, 241-7080.* MT SINAI; A-US, OX.

John Mani Knee replacement. *Brooklyn, 718-855-0088.* LONG ISLAND HOSP; A-US, BCBS, OX, PRU.

Richard R. McCormack Jr. *Manhattan, 606-1230.* HSS.

Charles Melone *Manhattan, 683-4263.* NYU MED CENTER; A-US, CIG, OX, U.

David Menche Knee surgery, all reconstruction. *Manhattan, 598-6484.* HOSP JOINT DISEASES; BCBS, CIG, OX.

Stephen Nicholas Knee and shoulder surgery. *Manhattan, 737-3301.* LENOX HILL; A-US, BCBS, MAG, OX, U.

Barton Nisonson Knee and shoulder surgery. *Manhattan, 570-9120.* LENOX HILL.

Patrick O'Leary *Manhattan, 249-8100.* LENOX HILL.

Richard Pearl Knee replacement. *Brooklyn, 718-375-0011.* CABRINI MED; MAG, OX.

Hubert Pearlman Sports medicine, trauma. *Brooklyn, 718-435-4944.* MAIMONIDES; A-US, BCBS, GHI, OX, U.

Paul Pellicci Total replacement, total knee. *Manhattan, 606-1010.* HSS; OX, PHS, U.

Chitranjan S. Ranawat *Manhattan, 434-4700.* LENOX HILL; A-US, BCBS, OX, U.

Keith Raskin *Manhattan, 683-4263.* NYU MED CENTER; A-US, CIG, OX, U.

Leon Root *Manhattan, 606-1330.* HSS; BCBS, OX, PHS.

Melvin Rosenwasser *Manhattan, 305-4037.* COLUMBIA-PRES; A-US, BCBS, OX.

Jacob Rozbruch Shoulder reconstruction. *Manhattan, 744-9857.* BETH ISRAEL; BCBS, OX, PHS.

W. Norman Scott Knee cartilage and ligament, total knee. *Manhattan, 870-9740.* BETH ISRAEL N; A-US, BCBS, CIG, NYL, OX.

Thomas Sculco Total replacement, total knee. *Manhattan, 606-1475.* HSS; A-US, BCBS, NYL, OX.

Mark Sherman *Staten Island, 718-351-6500.* BAYLEY SETON; BCBS, CIG, NYL, OX, PRU.

Shepard Splain Arthroscopic surgery, sports medicine. *Brooklyn, 718-240-5888.* BROOKDALE HOSP; BCBS, CIG, GHI, OX, PHS.

Dempsey Springfield Bone transplants, musculoskeletal tumors. *Manhattan, 241-8311.* MT SINAI; A-US, BCBS, OX.

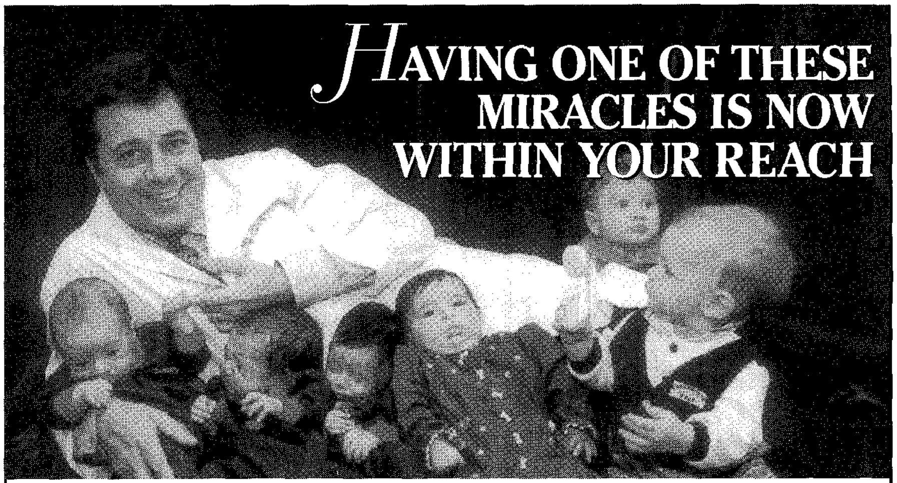
Allan Strongwater Pediatric orthopedics, clubfoot. *Brooklyn, 718-283-7400.* MAIMONIDES; NYL.

Steven Stuchin Knee replacement. *Manhattan, 598-6708.* HOSP JOINT DISEASES; CIG, GHI, OX, U.

Noel Testa *Manhattan, 263-7284.* NYU MED CENTER; A-US, OX, U.

Henry Tischler Total joint replacements, knee surgery. *Brooklyn, 718-780-3104.* SUNY; A-US, BCBS, CIG, GHI, OX.

John Waller Foot and ankle problems. *Manhattan, 583-2920.* LENOX HILL; MAG, OX, U.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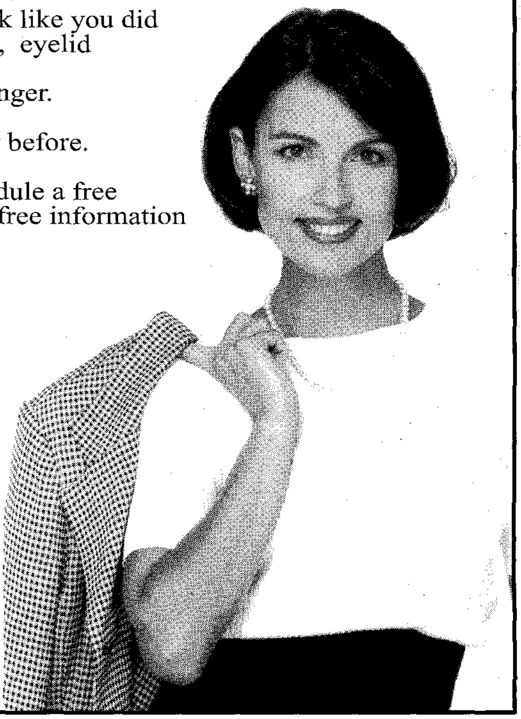

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ORTHOPEDIC SURGERY CONTINUED

Richard Weinstein *Bronx, 718-960-1300.* BRONX-LEB HOSP; A-US, OX.

Thomas Wickiewicz *Manhattan, 606-1450.* HSS; A-US, BCBS.

Joseph D. Zuckerman *Manhattan, 598-6674.* HOSP JOINT DISEASES; A-US, CIG, GHI, OX, PRU.

OTOLARYNGOLOGY

Jonathan Aviv Sinus surgery, swallowing and voice disorder. *Manhattan, 326-8475.* COLUMBIA-PRES; CIG, BCBS, OX, PRU.

Alan Berkower Head and neck surgery, sinus surgery. *Bronx, 718-597-6099.* MERCY MED; A-US, BCBS, OX, PRU.

Hugh F. Biller Head and neck surgery. *Manhattan, 241-9410.* MT SINAI.

Stanley M. Blaugrund Sinonasal surgery, laryngeal surgery. *Manhattan, 758-6330.* LENOX HILL.

Andrew Blitzer Voice and swallowing, nasal and sinus diseases. *Manhattan, 262-9500.* ST LUKES; OX, PHS.

Kenneth Brookler Dizziness, hearing loss/tinnitus. *Manhattan, 861-6900.* LENOX HILL.

Bart Castellano *Staten Island, 718-273-2626.* ST VINCENTS SI; BCBS, CIG, OX, PRU.

Noel Cohen *Manhattan, 263-7373.* NYU MED CENTER.

Robert C Eberle Head and neck cancer, thyroid and parathyroid. *Manhattan, 807-7720.* ST VINCENTS; A-US, BCBS, MAG, OX.

Abraham Eviatar *Bronx, 718-822-1103.* MONTEFIORE; BCBS, GHI, MAG, NYL, OX.

Joseph Feghali Acoustic neuroma, ear surgery. *Bronx, 718-881-3277.* BETH ISRAEL; A-US, BCBS, CIG, OX.

Scott Gold Sinus disease, endoscopic sinus surgery. *Manhattan, 889-8575.* BETH ISRAEL; CIG, OX, PHS.

Joseph Haddad *Manhattan, 305-8933.* COLUMBIA-PRES; BCBS, CIG, OX, PRU

Gady Har-El Cancer of head and neck, sinus surgery. *Brooklyn, 718-780-1498.* LONG ISLAND HOSP; A-US, BCBS, CIG, GHI, OX.

Jacqueline Jones Pediatric sinus disease, airway problems in children. *Manhattan, 746-2236.* CORNELL MED; A-US, BCBS, CIG, MAG, OX, U.

William Lawson Facial plastic reconstruct, sinus surgery. *Manhattan, 241-9410.* MT SINAI; OX, BCBS, CIG.

Mark Levenson Otosclerosis surgery, cholesteatoma. *Manhattan, 535-5392.* MANHATTAN EYE; A-US, BCBS, CIG, NYL, OX.

Christopher J. Linstrom Otologist—ears only. *Manhattan, 979-4200.* NY EYE AND EAR; BCBS, CIG, GHI, OX, PRU.

Frank Lucente Rhinology. *Brooklyn, 718-780-1498.* LONG ISLAND HOSP; GHI, OX, PRU.

Arlene H. Markowitz *Manhattan, 861-9000.* COLUMBIA-PRES; OX.

Simon Parisier Otology, cochlear implants. *Manhattan, 535-6400.* MANHATTAN EYE.

Mark S Persky Head and neck tumors. *Manhattan, 263-7277.* NYU MED CENTER; CIG, PHS.

Robert Pincus Sinus-head-neck surgery. *Manhattan, 889-8575.* BETH ISRAEL; A-US, CIG, GHI, OX.

William B. Rosenblatt Cosmetic facial surgery, liposuction. *Manhattan, 570-6100.* LENOX HILL; CIG, BCBS, OX, PRU.

Robert Ruben Pediatric ear diseases, speech and language. *Bronx, 718-920-2332.* MONTEFIORE; A-US, BCBS, CIG, OX.

Steven Sacks Sinus surgery, thyroid and parathyroid. *Manhattan, 288-6262.* MT SINAI; A-US, BCBS, GHI, OX, PHS.

Steven Schaefer Sinus surgery, head and neck oncologic surgery. *Manhattan, 979-4200.* NY EYE AND EAR; A-US, BCBS, CIG, OX, PRU.

W. Shain Schley *Manhattan, 746-2223.* CORNELL MED.

Larry Shemen *Queens, 718-520-1594.* JAMAICA MED; A-US. OX,

Mark Shikowitz *Queens, 718-470-7557.* LONG ISLAND JEWISH; BCB, CIGS, OX.

Mark Urken *Manhattan, 241-9410.* MT SINAI; A-US, BCBS, CIG, OX, PHS.

Robert Ward *Manhattan, 327-3000.* CORNELL MED; OX, PHS, U.

Jack Wazen Meniere's disease/vertigo, acoustic neuroma/tinnitus. *Manhattan, 305-1618.* COLUMBIA-PRES; BCBS, CIG, OX, PRU.

Gerald Zahtz Pediatrics, sinus disease. *Queens, 718-470-7554.* LONG ISLAND JEWISH; A-US, CIG, OX, PHS.

OTOLOGY/NEUROTOLOGY

Paul E. Hammerschlag *Manhattan, 889-2600.* NYU MED CENTER; A-US, CIG, MAG, OX.

Ronald A. Hoffman *Manhattan, 535-2298.* NYU MED CENTER; OX, PHS, U.

PAIN MANAGEMENT

Carole Agin *Bronx, 718-920-7246.* MONTEFIORE; A-US, BCBS, GHI, PRU.

Lyla J. Correoso *Westchester, 718-518-2218.* CALVARY HOSP; A-US, BCBS, OX.

Michel Dubois *Bronx, 263-7316.* NYU MED CENTER; A-US, OX.

Kathleen M. Foley *Manhattan, 639-7050.* SLOAN-KETTERING; BCBS.

Clifford Gevirtz Heroin detox, palliative medicine. *Manhattan, 423-6803.* METRO HOSP; GHI.

Subhash Jain Cancer and pelvic pain, RSD. *Manhattan, 639-6851.* SLOAN-KETTERING; BCBS.

Alan Kestenbaum *Manhattan, 746-2960.* CORNELL MED; A-US, BCBS, OX, U.

Harvey Klein Orthopedics; back, neck, joint pain. *Brooklyn, 718-253-1414.*

Joel Kreitzer *Manhattan, 241-6372.* MT SINAI; A-US, OX.

Laura Lewis-Mantell *Manhattan, 472-5756.* BETH ISRAEL.

Gabriel Lu Low back pain, neck pain. *Westchester, 914-725-4240.* MONTEFIORE; BCBS, GHI, OX.

Norman Marcus Back pain and neck pain, cancer pain. *Manhattan, 532-7999.* LENOX HILL.

Farideh Moqtaderi *Manhattan, 426-9200.* MT SINAI; A-US, BCBS.

Jeffrey Ngeow Musculoskeletal pain, acupuncture. *Manhattan, 606-1059.* HSS.

Howard Rosner *Manhattan, 746-2960.* CORNELL MED; A-US.

PEDIATRICS (GENERAL)

Fred Agre *Manhattan, 523-3359.* ST LUKES.

Theodore W. AvRuskin Growth disorders, diabetes. *Brooklyn, 718-240-5244.* BROOKDALE HOSP; A-US, OX, PRU.

William Borkowsky *Manhattan, 263-6513.* NYU MED CENTER.

James Bussel *Manhattan, 746-3416.* CORNELL MED; A-US, BCBS, CIG.

Herbert J. Cohen Developmental disabilities. *Bronx, 718-430-8522.* WEILER.

Louis Z. Cooper Rubella virus, childhood immunizations. *Manhattan, 523-3365.* ST LUKES.

Sonia Gidwani *Manhattan, 523-6900.* ST LUKES; A-US, BCBS.

Leonard Glass *Brooklyn, 718-780-5260.* NY METHODIST.

Richard J. Golinko *Manhattan, 241-8662.* MT SINAI; A-US, OX.

Frederick Kaskel Nephrotic syndrome, urinary tract *Bronx, 718-655-1120.* MONTEFIORE; A-US, CIG.

Seema Khaneta *Queens, 718-780-5260.* NY METHODIST.

Eli Koenig Newborn intensive care. *Brooklyn, 718-780-1025.* LONG ISLAND HOSP; GHI, OX, PRU.

Daniel Korin *Bronx, 718-579-5723.* LINCOLN MED.

Neal Kotin *Manhattan, 289-1400.* MT SINAI; CIG, OX.

Susan Levitzky *Manhattan, 213-1960.* BETH ISRAEL; OX.

Nathan Litman *Bronx, 718-920-5947.* MONTEFIORE; BCBS, GHI, OX.

Cecelia McCarton Developmental pediatrics. *Manhattan 996-9019.* WEILER.

Margaret McHugh Adolescents, child protection. *Manhattan, 562-6321.* BELLEVUE.

Paul Meyers Bone cancer. *Manhattan, 639-5952.* SLOAN-KETTERING; BCBS.

Martin Nash Nephrology, renal failure. *Manhattan, 305-5825.* COLUMBIA PRES; A-US, BCBS, OX.

Meryl Newman-Cedar Developmental pediatrics. *Manhattan 737-7800.* CORNELL MED.

Daniel Potaznik Cancers of childhood. *Staten Island, 718-226-6400* SIU HOSP; A-US, BCBS, CIG, GHI, OX.

Salvatore Presti *Brooklyn, 718-780-1025.* LONG ISLAND HOSP; A-US, BCBS, CIG, OX.

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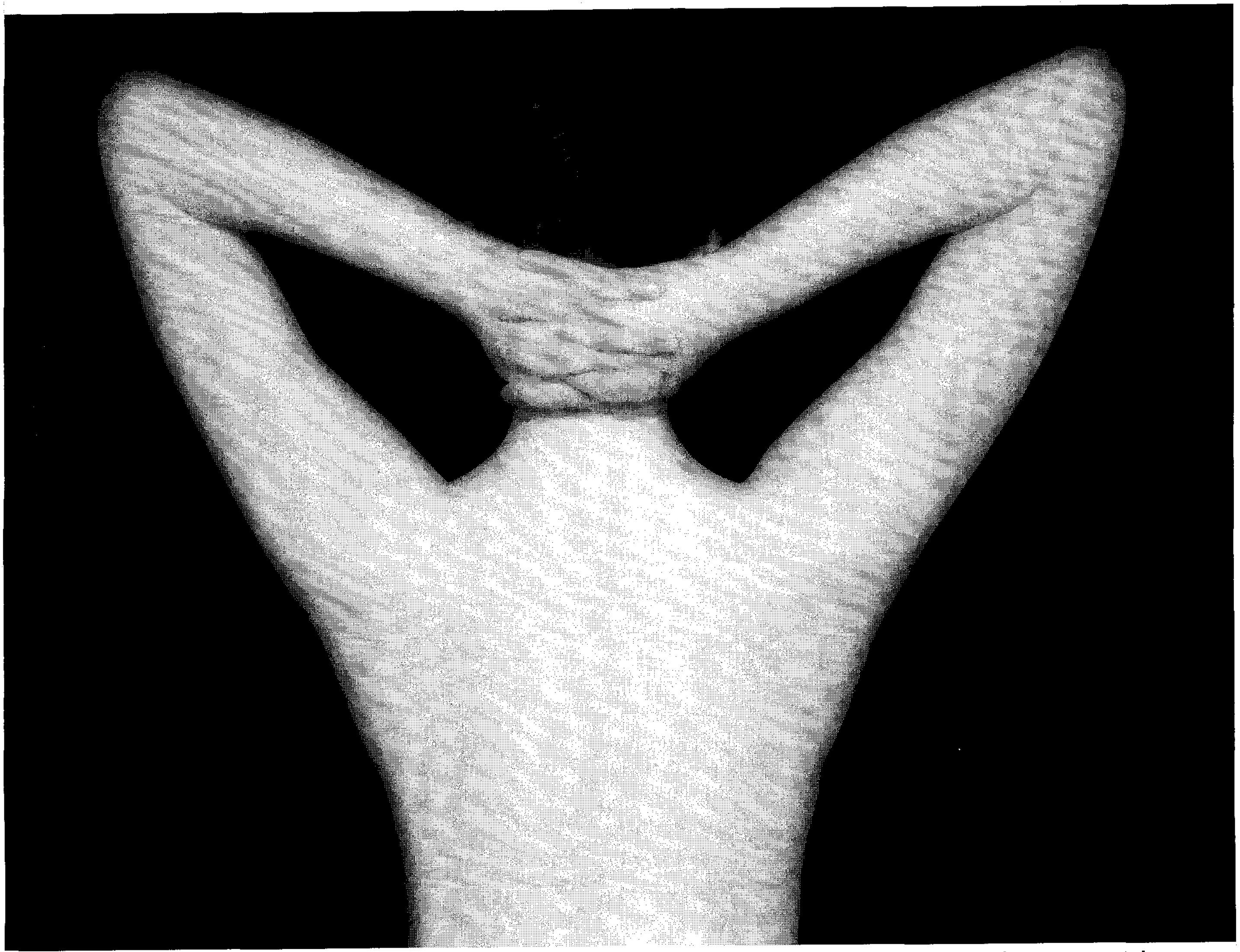

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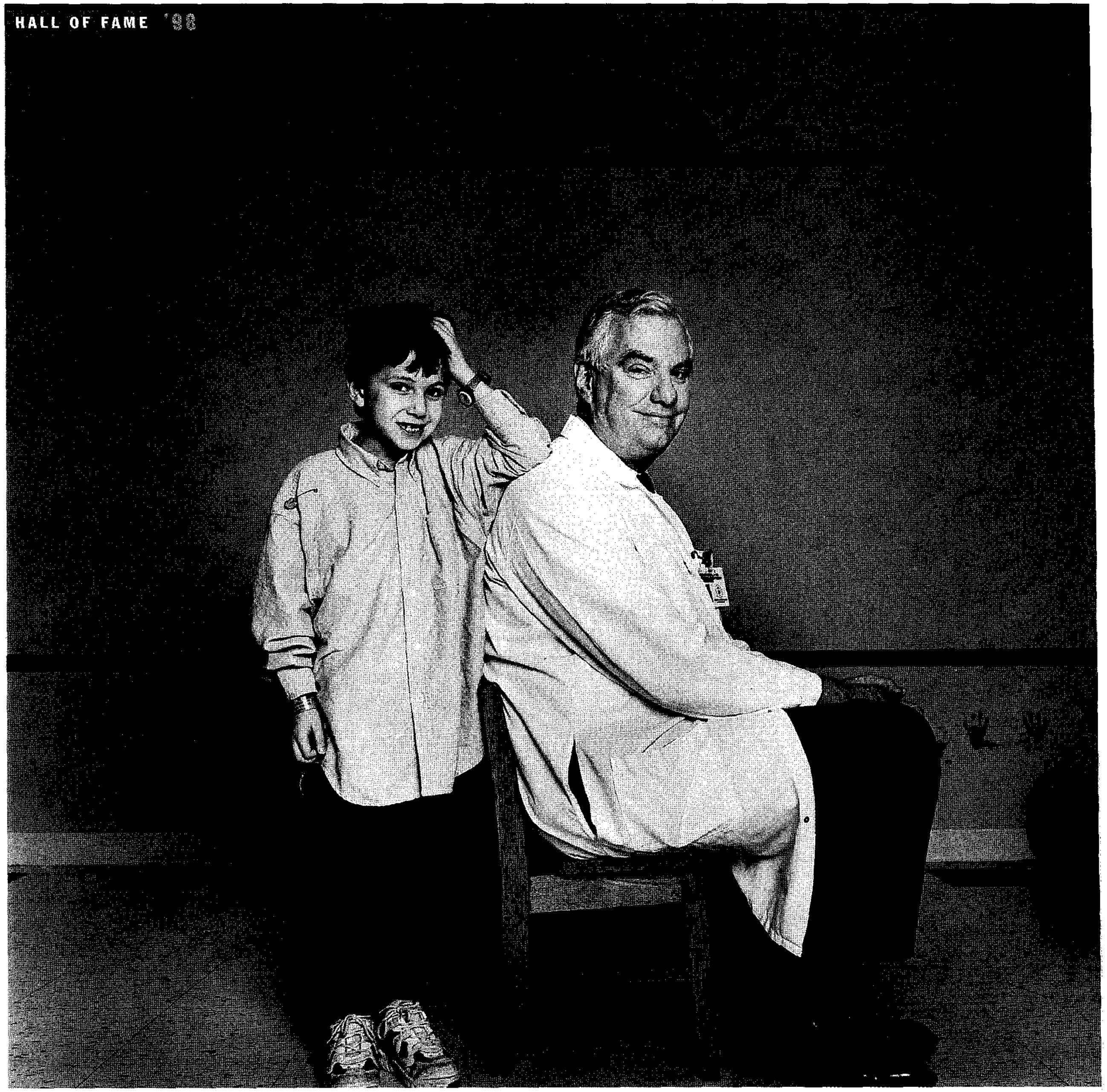

DR. RICHARD O'REILLY

KID-FRIENDLY

SOME DOCTORS KEEP PICTURES OF THEIR FAMILIES ON THE MANTELPIECE; pediatric specialists like Dr. Richard O'Reilly have snapshots of their patients. "For me, the best thing is meeting a kid who doesn't even remember he saw the inside of the Memorial Sloan-Kettering Cancer Center," says O'Reilly, the chairman of pediatrics and founder of the hospital's pioneering bone-marrow-transplant division. "But the second-best thing is getting a wedding announcement like this." On the card, the bride has scribbled a note: "Thank you for making this day possible." He puts it back on the mantel. "She got transplanted in '73. So that's cool." • Nineteen seventy-three was the year that Dr. O'Reilly and his team first devised a way to perform transplants on patients for whom no identical genetic donors were available—the bone marrow comes from "half-matched" donors, such as a parent or child of the patient. Twenty-five years later, the now-white-haired physician is still pushing the limits of bone-marrow transplantation. But what younger doctors say they learn from watching him is that science is useless without the human touch. "He's not afraid to open his mouth and sing to a 2-year-old, if that's what it takes," says Sloan-Kettering colleague Dr. Nancy Kernan. "To see the chairman of the department singing to a child is a very touching thing." • Walking past the mosaic-covered walls of the pediatric-leukemia ward, Dr. O'Reilly is very much the center of attention, and in every room he enters, another child or parent hastens to assure him that he or she is doing okay and that he shouldn't worry. It's a common role reversal at the center. No one wants to disappoint the miracle worker. "We cure many more than we lose nowadays, but we're not even close to perfect," he says. "But even when you lose a child," he adds quietly, "you're exposed to a level of humanity that is exquisite." VANESSA GRIGORIADIS

PEDIATRICS (GENERAL) CONTINUED

Richard M. Rosenfeld Sinusitis, middle ear problems. *Brooklyn, 718-780-1498.* LONG ISLAND HOSP; A-US, CIG, GHI, OX, U.

Lorry Rubin Lyme disease, tuberculosis, fevers. *Queens, 718-470-3480.* LONG ISLAND JEWISH; A-US, OX.

William Seed *Manhattan, 249-5544.* CORNELL MED.

Michael Traister *Manhattan, 561-6341.* BELLEVUE.

Claudina Wallace *Manhattan, 939-2352.* HARLEM HOSP.

PEDIATRIC ALLERGY & IMMUNOLOGY

Paul Ehrlich Adult and childhood asthma. *Manhattan, 685-4225.* NYU MED CENTER; A-US, NYL, OX, PRU.

Kathleen Haines *Manhattan, 598-6516.* HOSP JOINT DISEASES; A-US, BCBS, CIG, OX, PHS, PRU.

PEDIATRIC CARDIOLOGY

Rica Arnon Heart disease. *Manhattan, 241-7578.* MT SINAI; A-US, BCBS, OX.

Fredrick Z Bierman *Queens, 718-470-7350.* LONG ISLAND JEWISH; A-US, BCBS, MAG.

Morton Borg Fetal echocardiology. *Manhattan, 420-4542.* BETH ISRAEL; A-US, CIG, OX, PRU, NYL.

Delores Danilowicz Congenital heart diseases. *Manhattan, 263-5656.* NYU MED CENTER; OX.

Welton M. Gersony *Manhattan, 305-8509.* COLUMBIA-PRES; BCBS, CIG, NYL, OX, PHS, PRU.

Allan J. Hordof Cardiac arrhythmias. *Manhattan, 305-4432.* COLUMBIA-PRES; BCBS, OX.

Ehud Krongrad Pediatric cardiology, syncope. *Manhattan, 305-8509.* COLUMBIA-PRES; A-US, BCBS, OX, PHS.

Michael LaCorte *Brooklyn, 718-250-6935.* BROOKLYN HOSP C; A-US, BCBS, OX.

Ira Parness Pediatric echocardiography, fetal echocardiography. *Manhattan, 241-8662.* MT SINAI; A-US, BCBS, OX.

Samuel B. Ritter *Staten Island, 718-226-9360.* SIU HOSP; A-US, BCBS, GHI, OX.

Yehuda Shapir Congenital heart disease, echocardiography. *Queens, 718-470-7350.* SCHNEIDER CHILDREN'S; A-US, BCBS, OX.

Christine A. Walsh Abnormal heart rhythms, heart defects in children. *Bronx, 718-920-4793.* MONTEFIORE; A-US, BCBS, CIG, GHI, MAG, OX, PHS, U.

PEDIATRIC CRITICAL-CARE MEDICINE

Bruce M. Greenwald Respiratory failure, circulatory shock. *Manhattan, 746-3056.* CORNELL MED.

Lewis Singer Respiratory failure, airway obstruction. *Bronx, 718-920-4999.* MONTEFIORE; MAG.

PEDIATRIC ENDOCRINOLOGY

Henry Anhalt Diabetes, thyroid disorders, obesity. *Brooklyn, 718-283-8260.* MAIMONIDES; A-US, BCBS, CIG, GHI, OX, PHS.

Gaya S. Aranoff *Manhattan, 305-6559.* COLUMBIA-PRES; A-US, BCBS, CIG, OX.

Dennis Carey Calcium disorders, diabetes. *Queens, 718-470-3290.* LONG ISLAND JEWISH; BCBS, CIG, GHI, OX.

Raphael David Growth disorders, pubertal disorders. *Manhattan, 263-6462.* NYU MED CENTER.

Brenda Kohn Disorders of growth and growth hormones, hypothalamic pituitary disorders. *Manhattan, 249-4408.* LENOX HILL; BCBS, OX.

Paula Kreitzer *Queens, 718-470-3290.* SCHNEIDER CHILDREN'S; BCBS, CIG, GHI, OX.

Lenore Levine Growth, puberty, adrenal disorders. *Manhattan, 305-6559.* COLUMBIA-PRES; OX.

Fima Lifshitz *Brooklyn, 718-283-7906.* MAIMONIDES; A-US, CIG, GHI, OX.

Sharon Oberfield Adrenal and growth disorders. *Manhattan, 305-6559.* COLUMBIA-PRES; OX.

Paul Saenger *Bronx, 718-920-4664.* MONTEFIORE.

PEDIATRIC GASTROENTEROLOGY

Marta Illueca Pediatric endoscopy, acid-peptic diseases. *Manhattan, 746-3520.* CORNELL MED; A-US, CIG, BCBS, MAG.

Abraham Jelin *Brooklyn, 718-250-6277.* BROOKLYN HOSP; A-US, BCBS, CIG, GHI, OX.

Neal S. Le Leiko Short-gut syndrome, inflammatory bowel. *Manhattan, 241-5415.* MT SINAI; A-US, BCBS, OX.

Joseph Levy Crohn's disease, short bowel. *Manhattan, 305-5693.* COLUMBIA-PRES; BCBS.

Simon Rabinowitz Inflammatory-bowel disease, hepatitis. *Brooklyn, 718-270-1647.* SIU HOSP; A-US, BCBS, CIG, GHI, OX.

Steven M. Schwarz Nutrition, gastroesophageal reflux. *Brooklyn, 718-780-1147.* LONG ISLAND HOSP; BCBS, GHI, OX.

William Spivak Colitis, Crohn's disease. *Manhattan, 249-3300.* MONTEFIORE; A-US, BCBS, CIG, OX.

PEDIATRIC HEMATOLOGY-ONCOLOGY

Alexander Aledo Sarcomas of adolescents. *Manhattan, 212-746-3400* CORNELL MED; BCBS, NYL, OX, PHS, U.

Marc Bestak Acute leukemia, lymphoma. *Bronx, 718-920-7844.* MONTEFIORE; A-US, BCBS, CIG, PRU.

Indira Dasgupta *Bronx, 718-920-9014.* MERCY MED; A-US, BCBS, MAG, OX.

Gungor Karayalcin *Queens, 718-470-3460.* SCHNEIDER CHILDREN'S; A-US, BCBS, CIG, GHI, OX, U.

Richard O'Reilly *Manhattan, 639-5957.* SLOAN-KETTERING; BCBS.

Aaron Rausen *Manhattan, 263-7144.* NYU MED CENTER; A-US, OX, U.

PEDIATRIC NEPHROLOGY

Bernard Gauthier Blood and protein in the urine. *Queens,*

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Ira Greifer Blood and protein in the urine. *Bronx, 718-655-1120* MONTEFIORE; BCBS, GHI, OX.

Valerie Johnson Nephrotic syndrome, glomerulonephritis. *Manhattan, 746-3260.* CORNELL MED; A-US, BCBS, CIG, OX, PRU.

Kenneth Lieberman Kidney disease, hypertension. *Manhattan, 241-6187.* MT SINAI; A-US, OX.

Robert Seigle *Manhattan, 305-5825.* COLUMBIA-PRES; A-US, BCBS, OX.

Howard Trachtman Hypertension, hemolytic uremic syndrome. *Queens, 718-470-3491.* LONG ISLAND JEWISH; A-US, BCBS, CIG, OX.

PEDIATRIC OTOLARYNGOLOGY

Max April Pediatric sinus disease, neck masses. *Manhattan, 327-3000.* LENOX HILL; A-US, OX, U.

Jay Dolitsky *Manhattan, 979-4200.* NY EYE AND EAR; BCBS, GHI, OX, PRU.

PEDIATRIC PULMONOLOGY

Michael Robert Bye *Bronx, 718-918-6969.* MONTEFIORE; PHS.

Mary Dimaio *Manhattan, 746-3313.* CORNELL MED.

Robert Giusti Cystic fibrosis. *Brooklyn, 718-780-1025.* LONG ISLAND HOSP; A-US, BCBS, GHI, OX.

Meyer Kattan Asthma, cystic fibrosis. *Manhattan, 241-7788.* MT SINAI; A-US, BCBS, PHS, OX.

Robert Mellins Asthma, chronic cough, pneumonia. *Manhattan, 305-5122.* COLUMBIA-PRES; BCBS, CIG, OX, PHS, PRU.

David J. Valacer *Manhattan, 746-3313.* CORNELL MED; BCBS.

PEDIATRIC RADIOLOGY

Walter Berdon Newborn radiology, childhood tumors. *Manhattan, 305-9864.* COLUMBIA-PRES.

Jack Haller *Brooklyn, 718-270-2670.* KINGS COUNTY.

John C. Leonidas *Queens, 718-470-3404.* LONG ISLAND JEWISH; A-US, BCBS, MAG, OX.

PEDIATRIC RHEUMATOLOGY

Andrew Eichenfield Juvenile arthritis, Lyme disease. *Manhattan, 241-1865.* MT SINAI; A-US, OX, PRU.

Thomas Lehman Lupus, juvenile rheumatoid arthritis *Manhattan, 606-1151.* HSS.

Anne Liebling *Brooklyn, 718-270-1662.* SUNY.

PEDIATRIC SURGERY

R. Peter Altman Liver and biliary disease, thoracic chest wall. *Manhattan, 305-5804.* COLUMBIA-PRES; BCBS, GHI, OX, PHS.

A. Robert Beck Newborn surgery, hernias. *Manhattan, 861-0260.* BETH ISRAEL; A-US, BCBS, CIG.

Stephen Dolgin Newborn operations, inflammatory bowel. *Manhattan, 241-3699.* MT SINAI; A-US, BCBS, CIG, GHI, OX.

Fred Epstein Neurosurgery. *Manhattan, 870-9600.* BETH ISRAEL; A-US, MAG, NYL, OX, PRU.

Howard Ginsburg Urology. *Manhattan, 263-7391.* NYU MED CENTER; A-US, GHI, OX.

Leif O. Holgersen *Manhattan, 772-0863.* ST LUKES; A-US, BCBS, MAG, OX, PHS, U.

Edmund Kessler Tumors in children, adolescent breast surgery. *Nassau 516-498-9000.* LONG ISLAND JEWISH; A-US, BCBS, PRU, U.

Donald Klotz *Brooklyn, 718-270-1386.* BROOKDALE HOSP; A-US, BCBS, CIG.

Alberto Pena Anorectal malformation, colorectal problems. *Queens, 718-470-3637.* LONG ISLAND JEWISH; BCBS, CIG, OX.

Max Ramenofsky Surgery of the newborn, childhood injury. *Brooklyn, 718-270-4197.* SUNY; A-US, CIG, GHI.

Francisca Velcek Adolescent surgery. *Manhattan, 744-9396.* LENOX HILL; A-US, CIG, GHI, OX, PRU, U.

Gerard Weinberg Hernias, GI tract. *Bronx, 718-405-8241.* MONTEFIORE; BCBS, CIG, GHI, OX, PHS.

PHYSICAL MEDICINE & REHABILITATION

Jung H. Ahn Spinal disorders, stroke. *Manhattan, 263-6122.* NYU MED CENTER; A-US, OX, PHS, U.

Pinar Atakent Pain management, physical disabilities. *Brooklyn, 718-780-4685.* LONG ISLAND HOSP; A-US, BCBS, GHI, OX, U.

Lawrence J. Bernstein *Brooklyn, 718-240-6126.* BROOKDALE HOSP; OX.

Jeffrey Cole EMG, SSEP testing. *Queens, 718-261-6366* NY HOSP QUEENS; A-US, CIG, MAG, PHS, PRU.

Jeffrey L. Cole *Queens, 718-670-1290.* NY HOSP QUEENS; A-US, BCBS, CIG, GHI, OX, PRU.

Maria deAraujo Low-back pain, arthritis. *Bronx, 718-920-9171.* MERCY MED; PRU, OX.

John Downey *Manhattan, 305-5954.* COLUMBIA-PRES.

Richard Gasalberti *Queens, 718-544-7700.* HOSP JOINT DISEASES; BCBS, GHI, MAG, OX.

Lenore Gladstone Sports medicine, geriatrics. *Bronx, 718-547-8899.* MONTEFIORE; A-US, CIG, OX, U.

Robert Goldberg Sports medicine, manipulation. *Manhattan, 929-9009.* ST VINCENTS.

Robert S. Gotlin Sports medicine, orthopedic rehabilitation. *Manhattan, 870-9028.* BETH ISRAEL; A-US, CIG, GHI, OX.

Bruce Grynbaum Low-back pain, stroke. *Manhattan, 263-6477.* ST CLARES HOSP; CIG, OX, PHS, PRU.

Saroj Gupta *Queens, 718-963-7656.* WYCKOFF HEIGHTS.

Judith Hertanu Cardiac rehabilitation. *Manhattan, 420-2757.* BETH ISRAEL; A-US, BCBS, CIG, GHI.

Gary Inwald *Manhattan, 807-6599.* ST VINCENTS; BCBS, OX, PRU.

Valery Lanyi Arthritis, osteoporosis, stroke. *Manhattan, 263-6197.* A-US, CIG, OX.

Mathew H. M. Lee Acupuncture, chronic pain. *Manhattan, 263-6105.* NYU MED CENTER.

James Lieberman *Manhattan, 305-4818.* COLUMBIA-PRES; OX.

Stanley Myers Neuromuscular diseases, stroke. *Manhattan, 305-3344.* COLUMBIA-PRES; CIG, OX, BCBS.

Willibald Nagler *Manhattan, 746-1500.* CORNELL MED; BCBS.

Kristjan T. Ragnarsson *Manhattan, 241-5736.* MT SINAI; BCBS, OX.

Perry Stein *Brooklyn, 718-941-6000.* NY METHODIST; A-US, BCBS, GHI, MAG, NYL, OX.

Susan Stickevers Electromyography, sports medicine. *Staten Island, 718-354-5943.* BAYLEY SETON; A-US, BCBS, GHI.

Ramon Vallarino *Brooklyn, 718-680-7229.* NY METHODIST; BCBS, CIG, GHI, MAG, NYL, OX, PRU.

PLASTIC SURGERY

Sherrell Aston Face-lifting, body contouring. *Manhattan, 249-9000.* MANHATTAN EYE.

Daniel Baker *Manhattan, 734-9695.* MANHATTAN EYE.

Phillip Casson *Manhattan, 758-6609.* NYU MED CENTER; BCBS, U.

David T. W. Chiu Hand surgery, microsurgery, cosmetic. *Manhattan, 305-8252.* COLUMBIA-PRES; OX.

Susan Craig-Scott Eyelid surgery, faci rejuvenation. *Manhattan, 737-8860.* BETH ISRAEL N; A-US, CIG, OX.

John Decorato Liposuction, body contouring. *Staten Island, 718-980-1352.* BAYLEY SETON BCBS, GHI, OX, MAG, PRU.

Alan M. Engler Cosmetic surgery, l posuction. *Manhat tan, 308-7000.* BET ISRAEL; OX.

Arie Fleischer Facial cosmetic surgery, breast surgery. *Brooklyn, 718-369-3000.* MAI MONIDES; OX.

Lloyd Gayle Breast reconstruction, body contouring, liposuction. *Manhattan, 746-5540.* CORNELL MED A-US, BCBS, MAG, NYL, PHS, OX.

Gerald Ginsberg *Manhattan, 312-5555.* NYU MED CENTER; OX.

Norman Godfrey Rhinoplasty, hair re placement. *Manhat tan, 772-7700.* ST VINCENTS; BCBS, OX, PHS, U.

Philip Godfrey Breast and abdomen, liposculpture. *Manhattan, 772-7700.* ST VINCENTS; OX, PHS, PRU.

Robert D. Goldstein Breast and cosmetic surgery. *Bronx, 718 405-8444.* MONTEFIORE; A-US, BCBS, CIG, GHI, OX, PHS.

Jane Haher Breast Surgery, lipo suction. *Manhattan 744-1828.* ST VINCENTS.

David A. Hidalgo *Manhattan, 639-8991.* SLOAN-KETTER ING; BC.

Lloyd Hoffman Breast reconstruction. *Manhattan, 746-5511.* CORNELL

MED; A-US, CIG, OX, U.

Saul Hoffman Cosmetic surgery, breast surgery. *Manhattan, 734-9266.* MT SINAI; OX, PHS.

John G. Hunter Breast and body contouring. *Manhattan, 751-4444.* CORNELL MED; CIG, OX, PHS.

Glenn Jelks Facial and eyelid surgery. *Manhattan, 988-3303.* NYU MED CENTER.

Armen Kasabian Reconstructive surgery, microsurgery. *Manhattan, 263-8034.* BELLEVUE; A-US, GHI, OX, U.

Cap Lesesne *Manhattan, 570-6318* MANHATTAN EYE; A-US, CIG, OX.

Thomas W. Loeb Face-lifts, liposuction. *Queens, 718-461-9400.* BETH ISRAEL N; GHI, OX, PHS.

Susan Lovelle-Allen Reconstructive surgery. *Brooklyn, 718-979-7070.* ST VINCENTS SI.

Alan Matarasso Liposuction, rhinoplasty, eyelid surgery *Manhattan, 249-7500.* MANHATTAN EYE.

Gerald H. Pitman *Manhattan, 517-2600.* NYU MED CENTER.

Clara Rivera *Queens, 718-261-1759.* MERCY MED.

Mauro C. Romita Aesthetic facial surgery, aesthetic body contouring. *Manhattan, 772-7700.* ST VINCENTS; BCBS, PHS.

Thomas Romo III *Manhattan, 619-3501.* NY EYE AND EAR; A-US, CIG, OX.

Malcolm Roth Cosmetic surgery, hand surgery. *Brooklyn, 718-240-5799.* BROOKDALE HOSP; GHI.

Joshua Rubinstein *Bronx, 718-518-5863.* BRONX-LEB HOSP.

Lester Silver *Manhattan, 241-5873.* MT SINAI; BCBS, OX, PHS.

Richard A. Skolnik Cosmetic surgery, breast surgery. *Manhattan, 722-1977.* MT SINAI.

Berish Strauch Aesthetic, breast surgery. *Bronx, 718-920-5551.* MONTEFIORE; BCBS, CIG, GHI, OX, PHS.

Mark R. Sultan *Manhattan, 523-7277.* BETH ISRAEL.

Robert M. Tornambe *Manhattan, 628-7600.* CABRINI MED; BCBS.

Carlin Vickery *Manhattan, 288-9800.* MT SINAI.

Donald Wood-Smith Cosmetic surgery, reconstruction trauma. *Manhattan, 744-2224.* NY EYE AND EAR.

Scott J. Zevon *Manhattan, 496-6600.* ST LUKES; A-US, BCBS, CIG, GHI, OX, PHS, PRU.

PREVENTIVE MEDICINE

Kevin M. Cahill Tropical diseases. *Manhattan, 879-2607.* LENOX HILL.

Philip Landrigan Occupational disease, pediatric environmental diseases *Manhattan, 241-6173.* MT SINAI; OX.

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Gregory Asnis *Bronx, 718-920-4287.* MONTEFIORE; CIG, PHS.

Elizabeth L. Auchincloss Psychoanalysis. *Manhattan, 874-0070.* CORNELL MED.

Samuel Basch *Manhattan, 427-0344.* MT SINAI.

Ted E. Becker Sr. Child and adolescent, psychoanalysis. *Manhattan, 749-4585.* NY PSYCHOANALYTIC.

Howard Berkowitz Geriatric psychiatry, consultation psychiatry *Brooklyn, 718-633-2025.* MAIMONIDES.

Sheldon S. Berman *Brooklyn, 718-240-5644.* BROOKDALE HOSP.

Harvey Bluestone *Bronx, 718-817-7117.* BRONX-LEB HOSP.

Stanley Bone *Manhattan, 831-0917.* COLUMBIA-PRES.

Charles Breen General adult psychiatry. *Brooklyn, 718-622-4024.* NY METHODIST; BCBS.

William Breitbart *Manhattan, 639-8704.* SLOAN-KETTERING; BCBS.

Judith Bukberg *Manhattan, 614-0312.* ST VINCENTS.

Pamela Call *Manhattan, 727-8520.* ST VINCENTS; BCBS, PHS, OX.

Robert E. Campion *Manhattan, 459-8004.* ST CLARES; OX, BCBS.

Robert Cancro Schizophrenia, severe depression. *Manhattan, 263-6214.* NYU MED CENTER.

Giovanni Caracci Psychopharmacology, psychiatric problems of the elderly. *Manhattan, 995-6032.* CABRINI MED; OX.

Allen H. Collins Depression, anxiety disorders. *Manhattan, 472-0220.* LENOX HILL; OX.

Carolyn Douglas *Manhattan, 439-0542.* COLUMBIA-PRES.

Joseph T. English *Manhattan, 604-8252.* ST VINCENTS; OX, PHS.

Christopher Fabian *Manhattan, 929-6479.* ST VINCENTS.

Eugene Feigelson *Brooklyn, 718-270-2022.* SUNY; BCBS.

Ernesto Ferran Jr. Marital issues, cultural issues. *Manhattan, 614-1517.* NYU MED CENTER; BCBS, CIG.

Jay Finkel Anxiety disorders, depression. *Manhattan, 289-2077.* MT SINAI.

Jeffrey Foster *Manhattan, 686-9668.* NYU MED CENTER; OX.

David B. Friedman *Manhattan, 683-6071.* NYU MED CENTER.

Mindy Fullilove *Manhattan, 740-7292.* NY PSYCHIATRIC.

Willard Gaylin *Manhattan, 752-8382.* COLUMBIA-PRES.

Alexander H. Glassman Psychopharmacology. *Manhattan, 543-5000.* PSYCH INSTITUTE; OX.

Jeffrey Goldberg Mood disorders, anxiety disorders. *Brooklyn, 718-633-8183.* MAIMONIDES.

Marianne Goldberger Individual psychotherapy. *Manhattan, 534-3070.* NYU MED CENTER.

Jack Gorman *Manhattan, 543-5000.* COLUMBIA-PRES; OX.

Paul Gusmorino Chronic- and acute-pain management. *Manhattan, 598-6204.* HOSP JOINT DISEASES; OX.

Jack Hirschowitz *Bronx, 718-579-1627.* BRONX VA.

Jimmie Holland Cancer, bereavement. *Manhattan, 639-7051.* SLOAN-KETTERING; BCBS.

John M. Kane *Queens, 718-470-8141.* LONG ISLAND JEWISH.

T. Byram Karasu Depression, personality disorder. *Manhattan, 426-5208.* MONTEFIORE.

Gary J. Kennedy Depression, dementia. *Bronx, 718-920-4236.* MONTEFIORE.

Herbert D. Kleber Addiction psychiatry. *Manhattan, 543-5570.* COLUMBIA-PRES.

Donald F. Klein *Manhattan, 737-4166.* COLUMBIA-PRES.

Martin Lebinger Depression, panic disorder, and anxiety. *Bronx; 718-518-0222.* BRONX PSYCH.

Marguerite Lederberg Problems around cancer diagnosis. *Manhattan, 639-8705.* SLOAN-KETTERING; BCBS.

Choi Lee Depression, anxiety, schizophrenia. *Staten Island, 718-448-0066.* ST VINCENTS SI; PRU.

Jay Lefer Psychosomatics, psychoanalysis. *Manhattan, 427-0427.* BETH ISRAEL.

Michael D. Leibowitz *Manhattan, 732-6472.* NYU MED CENTER; BCBS.

Arnold Licht Geriatric psychiatry, mood disorders. *Brooklyn, 718-935-0986.* LONG ISLAND HOSP; A-US, BCBS, OX, PRU.

Michael R. Liebowitz Anxiety disorders. *Manhattan, 543-5366.* COLUMBIA-PRES.

Marvin H. Lipkowitz Depression, geriatric problems. *Brooklyn, 718-283-8163.* MAIMONIDES.

Joyce H. Lowinson Substance abuse, pain management. *Manhattan, 753-8600.* MONTEFIORE.

Alan Manevitz Marital, family, and sex therapy, complex medication issues. *Manhattan, 746-3834.* CORNELL MED.

Eric R. Marcus Depression, personality disorders. *Manhattan, 427-0543.* COLUMBIA-PRES.

Richard Marks *Bronx, 722-0070.* MONTEFIORE.

James M. McGowan Alcohol abuse, drug addiction. *Manhattan, 876-5028.* CORNELL MED.

Patrick J. McGrath Psychopharmacology, depression. *Manhattan, 543-5764.* NY PSYCHIATRIC.

Alan Mendelowitz *Queens, 718-470-8397.* LONG ISLAND JEWISH; GHI, OX.

Robert Michels *Manhattan, 746-6001.* CORNELL MED.

Lawrence Miller *Staten Island, 718-816-8322.* ST VINCENTS SI.

Robert B. Millman *Manhattan, 746-1248.* CORNELL MED.

Helen G. Muhlbauer Women's issues, emergency psychiatry. *Bronx, 718-901-8222.* BRONX-LEB HOSP.

Devdutt Nayak *Brooklyn, 718-780-3771.* NY METHODIST; BCBS, GHI, OX, PHS.

James E. Nininger *Manhattan, 879-8338.* CORNELL MED.

Edward V. Nunes *Manhattan, 543-5000.* NY PSYCHIATRIC; OX.

Richard Oberfield Attention-deficit disorder, divorce. *Manhattan, 684-0148.* NYU MED CENTER; OX.

John M. Oldham *Manhattan, 543-5300.* NY PSYCHIATRIC.

David D. Olds Psychoanalysis, personality and mood disorders. *Manhattan, 362-3860.* COLUMBIA-PRES.

Lewis A. Opler Psychopharmacology, psychotherapy. *Manhattan, 305-5341.* COLUMBIA-PRES.

John Osei-Tutu *Bronx, 718-901-6133.* BRONX-LEB HOSP; A-US, BCBS.

Richard Perry Pervasive developmental disorder, behavior disorders. *Manhattan, 595-0116.* NYU MED CENTER; OX.

Herbert Peyser *Manhattan, 876-6778.* MT SINAI.

David W. Preven Psychopharmacology, clinical and forensic psychiatry. *Manhattan, 718-799-4907.* MONTEFIORE.

Frederic M. Quitkin Bipolar depression, anxiety. *Manhattan, 543-5784* COLUMBIA-PRES.

Arthur Rifkin *Queens, 718-470-8075.* LONG ISLAND JEWISH; BCBS, OX.

Steven Roose *Manhattan, 831-8644.* COLUMBIA-PRES.

Jesse Rosenthal Depression, anxiety, adult attention deficit. *Manhattan, 876-3080.* BETH ISRAEL.

Richard N. Rosenthal Addictions, mood disorders. *Manhattan, 420-2421.* BETH ISRAEL.

Richard Rosner Adolescent psychiatry, forensic psychiatry. *Manhattan, 988-6014.* NYU MED CENTER.

Benjamin Sadock Anxiety and depression, sexual dysfunction. *Manhattan, 427-0884.* NYU MED CENTER.

Paul Salkin Depression, anxiety. *Manhattan, 427-3170.* LENOX HILL.

Eslee Samberg Psychoanalysis. *Manhattan, 874-7725.* CORNELL MED.

Steven Samuels Alzheimer's disease, depression. *Manhattan, 241-4607.* MT SINAI.

Jonah Schein Depression, anxiety. *Manhattan, 876-2324.* CORNELL MED.

Jeffrey A. Selzer Addictions, mood disorders, depressions. *Queens, 718-470-8023.* LONG ISLAND JEWISH; A-US, BCBS, GHI.

Theodore Shapiro *Manhattan, 821-0724.* CORNELL MED.

Kent Shinbach Psychopharmacology, geriatric psychiatry. *Manhattan, 744-7100.* GRACIE SQUARE HOSP.

Larry J. Siever
Neuropsychopharmacology, personality disorders *Manhattan, 517-1021.* MT SINAI.

Michael O. Smith
Addiction medicine, acupuncture. *Bronx, 718-993-3100.* LINCOLN MED.

Stefan Stein
Adult general psychiatry, individual and couples. *Manhattan, 746-3845.* CORNELL MED.

Hillel I. Swiller
Psychotherapy, group psychotherapy. *Manhattan, 534-5588.* MT SINAI.

Laurence R. Tancredi
Forensic psychiatry, depression. *Manhattan, 288-5197.* NYU MED CENTER.

Noel E. Taylor
Mood and anxiety disorders *Manhattan, 420-4233.* BETH ISRAEL.

J. Paul Teusink
Geriatric psychiatry, depression. *Manhattan, 420-4680.* BETH ISRAEL; A-US.

Milton Viederman
Psychoanalysis, psychosomatic medicine. *Manhattan, 746-3919.* CORNELL MED.

Steven G. Wager
Psychopharmacology. *Manhattan, 769-9620.* ST LUKES.

Joel Wallack
Adult and adolescent psychiatry, psychopharmacology, psychiatric care of medically ill. *Manhattan, 995-7200.* CABRINI MED; OX, BCBS.

Howard Welsh
Manhattan, 362-5846. NYU MED CENTER.

Sheldon Zimberg
Manhattan, 988-5139. ST LUKES.

PULMONARY DISEASE

Francis Adams
Asthma, chronic lung disease. *Manhattan, 447-0088.* NYU MED CENTER; OX.

Jack J. Adler
Asthma, breathing problems. *Manhattan, 535-3622.* MT SINAI; BCBS, OX, PHS.

Michael I. Bergman
Asthma, chronic lung disease. *Brooklyn, 718-780-1416.* LONG ISLAND HOSP; GHI, NYL, OX.

Chaim Bernstein
Asthma, pneumonia. *Brooklyn, 718-252-3590.* BETH ISRAEL K; A-US, CIG, MAG, OX.

Martin Bernstein
Bronchial asthma, lung cancer. *Brooklyn, 718-434-3320.* MAIMONIDES; MAG, OX, PHS.

Lester W. Blair
Asthma, sarcoidosis. *Manhattan, 238-0101.* NYU MED CENTER; A-US, BCBS, CIG, OX, PRU, U.

Elliott Bondi
Chronic lung disease, asthma. *Brooklyn, 718-240-5236.* BROOKDALE HOSP; A-US, BCBS, CIG, GHI, OX, PRU.

Theodore Casper
Bronx, 718-892-1200. WESTCHESTER SQ; A-US, BCBS, OX.

Joseph T. Cooke
Asthma, lung cancer. *Manhattan, 746-2250.* CORNELL MED; A-US, BCBS, OX, PHS.

Edward Eden
Emphysema, asthma. *Manhattan, 523-7090.* ST LUKES; BCBS, CIG, OX, PRU.

Linda S. Efferen
Sarcoidosis. *Brooklyn, 718-270-1770.* KINGS COUNTY.

Anthony Gagliardi
Asthma, emphysema. *Manhattan, 647-6420.* ST VINCENTS; A-US, BCBS, OX, PHS.

Stuart M. Garay
Asthma. *Manhattan, 685-6001.* NYU MED CENTER; A-US, CIG, OX, PHS, PRU, U.

Allen Gribetz
Sarcoidosis, asthma. *Manhattan, 517-8680.* MT SINAI; BCBS, CIG, OX.

Jacob Groopman
Asthma, emphysema. *Brooklyn, 718-283-8380.* MAIMONIDES; A-US, BCBS, OX.

Stephan Kamholz
Tuberculosis, lung-transplant evaluation. *Brooklyn, 718-270-2030.* SUNY.

Stephen Karbowitz
Asthma, emphysema. *Queens, 718-670-1405.* NY HOSP QUEENS; A-US, BCBS, MAG, NYL, OX.

Philip Klapper
Asthma, emphysema. *Bronx, 718-884-2000.* MONTEFIORE; A-US, GHI, OX, PRU.

Carin Lamm
Sleep disorders, asthma. *Manhattan, 241-9787.* MT SINAI; A-US, BCBS, CIG, OX, PHS.

Daniel Libby
Manhattan, 628-6611. CORNELL MED; A-US, BCBS, OX.

Joseph Lowy
Asthma, critical care. *Manhattan, 685-6002.* NYU MED CENTER; A-US, OX, U.

Theodore Maniatis
Staten Island, 718-980-5700. SIU HOSP; A-US, BCBS, CIG, NYL.

William Marino
Emphysema, asthma. *Bronx, 718-920-9268.* MERCY MED; A-US, CIG, OX.

Clement E. Marks Jr.
Manhattan, 263-7450. NYU MED CENTER; OX.

Stanley Mondrow
Queens, 718-544-5622. ST JOSEPHS HOSP; BCBS, CIG, GHI.

Alan Multz
Sepsis, ARDS. *Queens, 718-470-7230.* LONG ISLAND JEWISH; A-US, CIG, OX.

Kenneth Pinsker
Asthma, lung cancer. *Bronx, 718-920-6095.* MONTEFIORE; A-US, GHI, OX.

Kenneth Prager
Manhattan, 305-5535. COLUMBIA-PRES.

Jonathan Raskin
Asthma, cardiopulmonary rehab. *Manhattan, 288-4600.* BETH ISRAEL.

Joseph Reichel
Obstructive lung diseases, cough. *Bronx, 718-904-2983.* MONTEFIORE; A-US, BCBS, GHI, OX, U.

Mark J. Rosen
Manhattan, 420-2697. BETH ISRAEL; OX.

Anthony Saleh
Asthma. *Brooklyn, 718-745-1156.* NY METHODIST; BCBS, NYL, PHS.

Abraham Sanders
Asthma, lung cancer. *Manhattan, 746-2250.* CORNELL MED; A-US, OX, PHS, U.

Marlene Schwartz
Critical-care medicine, sleep problems. *Brooklyn, 718-250-6100.* BROOKLYN HOSP; A-US, BCBS, OX, PHS.

Anthony Smith
Manhattan, 647-6420. ST VINCENTS; A-US, OX, PHS.

James P. Smith
Manhattan, 879-2180. CORNELL MED.

Peter Smith
Asthma, emphysema. *Brooklyn, 718-780-2905.* LONG ISLAND HOSP; A-US, BCBS, GHI.

Harry Steinberg
Emphysema, lung cancer. *Queens, 718-470-7231.* LONG ISLAND JEWISH; A-US, BCBS, OX, PHS.

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Vincent P. Tarantola *Staten Island, 718-816-0034.* BAYLEY SETON; BCBS, OX, PRU.

Alvin Teirstein *Manhattan, 241-5656.* MT SINAI; A-US, BCBS, OX, PHS.

Byron Thomashow Emphysema, asthma. *Manhattan, 305-5261.* COLUMBIA-PRES.

Dorothy A. White Lung cancer, pulmonary infection. *Manhattan, 639-8022.* SLOAN-KETTERING; BCBS.

Chun Yip Asthma. *Manhattan, 305-8548.* COLUMBIA-PRES; BCBS, OX, PRU.

RADIATION ONCOLOGY

Marc Adams *Staten Island, 718-876-2000.* ST VINCENTS SI; A-US, BCBS, GHI, OX.

Anthony M. Berson *Manhattan, 604-8700.* ST VINCENTS; A-US, BCBS, CIG, GHI, OX, PHS, PRU.

William Bodner *Bronx, 718-920-9204.* MERCY MED; A-US, MAG, OX.

Jay Cooper Mouth or throat tumors, skin tumors. *Manhattan, 263-5055.* NYU MED CENTER; OX.

Jack F. Dalton *Queens, 718-520-6620.* MT SINAI; A-US, BCBS, CIG, OX, PHS, PRU.

Zvi Fuks Prostate. *Manhattan, 639-5868.* SLOAN-KETTERING; BCBS.

Louis B. Harrison Head and neck brachytherapy. *Manhattan, 844-8087.* BETH ISRAEL; BCBS, OX.

Basil Hilaris Prostate implants, stereotactic radiosurgery. *Bronx, 718-920-9750.* MERCY MED; A-US, BCBS, CIG, MAG, OX.

Gil S. Lederman *Staten Island, 718-226-8862.* SIU HOSP; A-US, BCBS, CIG, GHI, OX.

Steven A. Leibel *Manhattan, 639-6024.* SLOAN-KETTERING; BCBS.

Roberto Lipsztein *Queens, 718-520-6620.* MT SINAI; A-US, CIG, NYL, OX, PHS, PRU.

Lorraine A. Marin *Queens, 718-470-7194.* LONG ISLAND JEWISH; A-US, BCBS, CIG, NYL, OX, PHS, U.

Beryl McCormick Breast cancer, eye cancer. *Manhattan, 639-6828.* SLOAN-KETTERING; BCBS.

Dattatreyudu Nori *Queens, 718-670-1500.* NY HOSP QUEENS; A-US, BCBS, CIG, NYL, OX, PRU.

Sameer Demetrious Rafla *Brooklyn, 718-780-3677.* NY METHODIST; A-US, BCBS, GHI, MAG, OX, PHS.

Marvin Rotman GYN oncology. *Brooklyn, 718-270-2181.* SUNY; A-US, CIG, GHI, MAG, OX.

Peter B. Schiff Prostate cancer, gynecologic cancer. *Manhattan, 305-2991.* COLUMBIA-PRES; CIG, OX, PHS, PRU.

Brenda Shank Breast cancer, total-body irradiation. *Manhattan, 241-7500.* MT SINAI; A-US, BCBS, CIG, OX, PRU.

Richard G. Stock *Manhattan, 241-7502.* MT SINAI; A-US, BCBS, CIG, GHI, OX.

Alvaro Vallejo *Manhattan, 746-3641.* CORNELL MED; BCBS, GHI, OX, PHS, PRU.

Bhadrasain Vikram *Bronx, 718-920-5280.* MONTEFIORE; A-US, BCBS, CIG, GHI, NYL, OX.

REPRODUCTIVE ENDOCRINOLOGY

Alan S. Berkeley In vitro fertilization, gynecologic surgery, infertility. *Manhattan, 263-7629.* NYU MED CENTER.

Mary Bray Infertility, gynecological problems. *Brooklyn, 718-237-2727.* LONG ISLAND HOSP; A-US, GHI.

Sami David Recurrent miscarriages. *Manhattan, 831-0430.* MT SINAI.

Richard Grazi *Brooklyn, 718-283-8600.* MAIMONIDES; A-US, CIG, MAG, NYL, OX, PHS, PRU.

James Grifo Infertility, reproductive endocrinology. *Manhattan, 263-7978.* NYU MED CENTER.

Zeev Koren *Bronx, 718-904-2797.* MONTEFIORE; A-US, BCBS, GHI, MAG, OX, PHS.

Roger Lobo *Manhattan, 305-2377.* COLUMBIA-PRES; A-US, BCBS, CIG, GHI, OX.

Kutluk Oktay *Brooklyn, 718-780-3272.* NY METHODIST.

Mark Sauer Oocyte donation, infertility. *Manhattan, 305-9175.* COLUMBIA-PRES; OX.

Cecilia Schmidt-Sarosi Infertility, egg donation. *Manhattan, 263-7566.* NYU MED CENTER; A-US, CIG, OX, PRU.

Michelle P. Warren *Manhattan, 737-4664.* COLUMBIA-PRES.

RHEUMATOLOGY

Steven B. Abramson Osteoarthritis, rheumatoid arthritis. *Manhattan, 598-6119.* HOSP JOINT DISEASES; OX.

Jay Adlersberg Joint pain, back pain. *Manhattan, 570-1800.* LENOX HILL; BCBS, OX, U.

Thomas Argyros Lyme disease, lupus. *Manhattan, 988-7680.* LENOX HILL; A-US, MAG.

Peter Barland Vasculitis, lupus. *Bronx, 718-920-5455.* MONTEFIORE; BCBS, NYL, OX.

H. Michael Belmont Lupus, rheumatoid arthritis. *Manhattan, 598-6516.* NYU MED CENTER; CIG, OX.

Ralph Blume *Manhattan, 305-5512.* COLUMBIA-PRES; OX, PHS, PRU.

Jill Buyon Lupus, pregnancy, menopause. *Manhattan, 598-6516.* HOSP JOINT DISEASES.

Betty A. Diamond *Bronx, 718-430-2811.* MONTEFIORE; MAG, OX, PRU.

Mark Allen Eberle *Manhattan, 889-7217.* NYU MED CENTER; OX.

Jason Faller Lyme disease, gout, rheumatoid arthritis. *Manhattan, 307-6880.* ST LUKES; A-US, CIG, OX, PHS.

Harry D. Fischer Rheumatoid arthritis, lupus. *Manhattan, 844-8101.* BETH ISRAEL; BCBS, OX, PHS.

Barry Fomberstein *Bronx, 718-920-9168.* MERCY MED; A-US, CIG, OX.

Peggy Ann Garjian *Staten Island, 718-720-1030.* BAYLEY SETON; A-US, BCBS, CIG, OX.

Bruce Garner *Brooklyn, 718-921-5239.* LUTHERAN MED; BCBS, GHI, OX.

Ellen Ginzler *Brooklyn, 718-270-1662.* SUNY.

Robert Greenwald Rheumatoid arthritis, psoriatic arthritis. *Queens, 718-470-7251.* LONG ISLAND JEWISH; A-US, CIG, GHI, MAG, OX.

Michael L. Hoffman Rheumatoid arthritis, lupus. *Queens, 718-428-1400.* NY HOSP QUEENS; OX.

Stephen Honig Osteoporosis, rheumatoid arthritis. *Manhattan, 598-6367.* HOSP JOINT DISEASES; BCBS, OX, PRU.

Mark D. Horowitz *Manhattan, 860-3077.* MT SINAI; BCBS, OX, PHS.

Israeli A. Jaffe Severe rheumatoid arthritis, systemic lupus. *Manhattan, 305-5213.* COLUMBIA-PRES.

Mark P. Jarrett Lupus, rheumatoid arthritis. *Staten Island, 718-447-0055.* SIU HOSP; A-US, BCBS, CIG, GHI, OX.

Lawrence J. Kagen Muscle disease, arthritis. *Manhattan, 606-1449.* HSS; BCBS, CIG, OX, PHS.

Harold Keiser *Bronx, 718-405-8309.* MONTEFIORE; A-US, BCBS, CIG, GHI, OX.

Robert Lahita Lupus erythematosus. *Manhattan, 523-7545.* ST LUKES; A-US, BCBS, MAG, OX.

Sicy H. Lee *Manhattan, 598-6516.* HOSP JOINT DISEASES; A-US, BCBS, CIG, OX, PHS.

Robert Lesser Inflammatory arthritis, degenerative arthritis. *Brooklyn, 718-240-6130.* BROOKDALE HOSP; A-US, BC, CIG, OX, U.

Michael Dan Lockshin Lupus, pregnancy. *Manhattan, 774-2661.* HSS; OX.

Steven K. Magid Lyme disease. *Manhattan, 606-1141.* HSS; BCBS, NYL, OX, PHS.

Joan T. Merrill Lupus, rheumatoid arthritis. *Manhattan, 523-7090.* ST LUKES; A-US, BCBS, OX.

Hal J. Mitnick Arthritis, osteoporosis. *Manhattan, 889-7217.* NYU MED CENTER.

Katherine Nickerson *Manhattan, 305-8039.* COLUMBIA-PRES; CIG, OX.

Stephen Paget Rheumatoid arthritis, systemic lupus. *Manhattan, 606-1845.* HSS; BCBS, OX, PHS.

Paula Rackoff Osteoporosis, Sjorgren's syndrome. *Manhattan, 844-8101.* BETH ISRAEL; A-US, BCBS, OX, PHS.

Daniel Ricciardi Rheumatoid arthritis, lupus. *Brooklyn, 718-834-0070.* LONG ISLAND HOSP; GHI, OX, PRU, U.

Jane E. Salmon Lupus, rheumatoid arthritis. *Manhattan, 606-1171.* HSS; NYL, OX.

Sergio Schwartzman Systemic lupus erythematosus, vasculitis. *Manhattan, 606-1557.* HSS; OX, PHS.

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Harry Spiera Lupus, scleroderma. *Manhattan, 860-4000.* MT SINAI; OX, PHS.

Robert Spiera *Manhattan, 606-1309.* HSS; OX, PHS.

SPORTS MEDICINE

Lynda Frances Gerberg *Queens, 718-470-3281.* SCHNEIDER CHILDREN'S; A-US, BCBS, CIG, NYL, OX.

Jack Henry Knee-ligament reconstruction. *Manhattan, 305-6959.* COLUMBIA-PRES; A-US, BCBS, CIG, OX, PRU.

Reginald Manning *Brooklyn, 718-522-2121.* LONG ISLAND HOSP; A-US, BCBS, CIG, OX.

Andrew Rokito Shoulder and elbow surgery. *Manhattan, 598-6008.* HOSP JOINT DISEASES; A-US, CIG, GHI, MAG, OX, PRU.

Russell Warren Shoulder surgery, knee instability. *Manhattan, 606-1178.* HSS; U.

Russell F. Windsor *Manhattan, 606-1166.* HSS; OX.

SURGERY

Harry Adler Colon surgery, gallbladder surgery. *Brooklyn, 718-283-7952.* MAIMONIDES; A-US, BCBS, GHI, MAG, OX, PRU.

Nanakram Agarwal *Bronx, 718-920-9143.* MERCY MED; BCBS, MAG, OX, WELL CARE.

Antonio E. Alfonso Breast surgery, thyroid surgery. *Brooklyn, 718-875-3244.* LONG ISLAND HOSP; A-US, BCBS, CIG, GHI, OX.

Anthony Antonacci *Manhattan, 794-5000.* BETH ISRAEL; A-US, OX, PRU.

Deborah Axelrod Surgical oncology. *Manhattan, 844-8212.* BETH ISRAEL; A-US, CIG, NYL, OX, U.

Nicholas Balsano *Bronx, 718-823-1014.* MERCY MED; OX.

Joel J. Bauer Gastrointestinal surgery, laparoscopy. *Manhattan, 517-8600.* MT SINAI; OX.

Howard L. Beaton *Manhattan, 312-5373.* NYU MED CENTER; A-US, BCBS, CIG, GHI, OX, PHS.

Ramon Benedicto General surgery. *Queens, 440-1597.* WYCKOFF HEIGHTS; A-US, BCBS, GHI, MAG, OX.

Leslie H. Blumgart Hepatobiliary services, pancreatic cancer. *Manhattan, 639-5526.* SLOAN-KETTERING; BCBS.

Patrick Borgen Breast surgery. *Manhattan, 639-5248.* SLOAN-KETTERING; BCBS.

Raffaele Borriello Breast laparoscopic surgery, hernia repair. *Brooklyn, 718-780-1562.* LONG ISLAND HOSP; A-US, BCBS, GHI, OX, U.

Murray Brennan Soft-tissue sarcoma, pancreatic cancer. *Manhattan, 639-6586.* SLOAN-KETTERING; BCBS.

Paul Brisson *Manhattan, 734-4504.* CABRINI MED; A-US, BCBS, CIG, OX.

Albert R. Burchell *Manhattan, 254-4242.* ST VINCENTS; A-US, BCBS, OX, PRU, U.

Anthony Cahan Breast surgery. *Manhattan, 861-4101.* BETH ISRAEL; A-US, BCBS, OX.

Nino Carnevale *Bronx, 718-824-2001.* WEILER; A-US, CIG, GHI, MAG, OX.

Lauren S. Cassell Breast surgery. *Manhattan, 535-4040.* LENOX HILL.

John A. Chabot Liver, bile duct, gallbladder, pancreas. *Manhattan, 305-2500.* COLUMBIA-PRES; BCBS, OX, PHS, PRU.

James Clarke *Manhattan, 737-2050.* CORNELL MED.

Hiram Cody Surgical oncology, breast surgery. *Manhattan, 639-5244.* SLOAN-KETTERING; BCBS.

Daniel Coit Melanoma and sarcoma, gastric cancer. *Manhattan, 639-8411.* SLOAN-KETTERING; BCBS.

Armand Cortese Breast surgery. *Manhattan, 879-9799.* CORNELL MED; BCBS, OX, PHS.

John M. Daly Surgical oncology, colorectal and breast. *Manhattan, 746-6006.* CORNELL MED; A-US, CIG, MAG, OX, PHS.

Jerome Decosse *Manhattan, 746-5414.* CORNELL MED; A-US, OX.

Frank Ross Deluca *Bronx, 718-824-4300.* WESTCHESTER SQ; A-US, BCBS, CIG.

Kenneth Eng Colorectal, liver, pancreas, gallbladder. *Manhattan, 263-7301.* NYU MED CENTER; A-US, BCBS, CIG, OX, PHS, PRU.

Warren E. Enker Rectal, liver resections. *Manhattan, 420-3960.* BETH ISRAEL; A-US, BCBS, CIG, OX.

Alison Estabrook Breast diseases. *Manhattan, 523-7500.* ST LUKES; BCBS, CIG.

George Ferzli Laparoscopic surgery, breast cancer. *Staten Island, 718-667-8100.* SIU HOSP; A-US, BCBS, CIG, GHI, OX.

Richard J. Fogler *Brooklyn, 718-240-5437.* BROOKDALE HOSP; BCBS, GHI, NYL, PRU.

Paul Fondacaro *Manhattan, 583-2910.* LENOX HILL; A-US, CIG, GHI, NYL, OX, PRU.

Kenneth A. Forde Colon polyps, stomach tumors. *Manhattan, 305-5394.* COLUMBIA-PRES; OX.

Harold Freeman Breast surgery. *Manhattan,939-3533.* HARLEM HOSP; BCBS, GHI, OX, PHS.

Marvin Gliedman Biliary-tract disease, pancreatic disease. *Bronx, 718-920-4716.* MONTEFIORE; A-US, BCBS, GHI, OX.

Alisan Goldfarb Breast cancer. *Manhattan, 987-5000.* MT SINAI.

Frederick M. Golomb Melanoma surgery. *Manhattan, 535-8050.* NYU MED CENTER.

Thomas H. Gouge Esophageal surgery, stomach surgery. *Manhattan, 263-7301.* NYU MED CENTER; A-US, CIG, OX, PHS, PRU.

Adrian Greenstein *Manhattan, 241-7646.* MT SINAI; BCBS, OX.

Milton Gumbs Breast surgery, gastrointestinal surgery. *Bronx, 718-960-1256.* BRONX-LEB HOSP; A-US, BCBS, GHI, MAG, OX.

Matthew N. Harris Breast cancer, malignant melanoma. *Manhattan, 263-7330.* NYU MED CENTER; OX.

Pauline Hecht *Manhattan, 477-1660.* NYU MED CENTER; A-US, CIG, OX, PHS, PRU.

Hossein Hedayati *Brooklyn, 718-833-2600.* NY METHODIST; A-US, BCBS, CIG, MAG, OX.

W. John B. Hodgson Laparoscopic surgery, colorectal and liver. *Bronx, 718-405-8239.* MONTEFIORE; A-US, GHI, OX, PRU.

Andrew Hong Minimal-access laparoscopic, neonatal. *Nassau, 718-470-3574.* LONG ISLAND JEWISH; A-US, CIG, MAG, OX.

Joel Horowitz *Brooklyn, 718-283-8461.* MAIMONIDES; CIG, GHI.

L. Brian Katz Laparoscopic gallbladder, laparoscopic hernia. *Manhattan, 722-6100.* MT SINAI.

David W. Kinne *Manhattan, 326-8550.* COLUMBIA-PRES.

Isadore Kreel *Manhattan, 517-8600.* MT SINAI; OX.

Karl Krieger Minimally invasive adult cardiac surgery, bloodless adult cardiac surgery. *Manhattan, 746-5151.* CORNELL MED; A-US, BCBS, CIG, OX.

Raymond Laraja Breast surgery. *Manhattan, 995-6717.* CABRINI MED; A-US, BCBS, CIG, GHI, MAG, OX.

Howard Liang Laparoscopic surgery, abdominal surgery. *Manhattan, 263-7302.* NYU MED CENTER; A-US, OX, PRU.

Paul LoGerfo Endocrine surgery, thyroid and parathyroid. *Manhattan, 305-0444.* COLUMBIA-PRES.

William Lois *Brooklyn, 718-251 1111.* KINGSBROOK MED; BCBS, OX.

Richard Marks Laparoscopic surgery, hernia surgery. *Manhatta 247-6575.* ST LUKE A-US, BCBS, CIG, MAG, OX, PRU.

Christopher B. Mills *Manhattan, 473-8633.* ST VINCENTS; BCBS, GHI, OX, PRU.

Michael Patrick Moore *Manhattan, 305-1884.* COLUMBI PRES.

Kevin Morrissey *Manhattan, 744-0060.* CORNELL MED

Eugene Nowak *Manhattan, 517-6693.* CORNELL MED.

Domingo Nunez *Manhattan, 583-2910.* LENOX HILL; CIG.

Michael Osborne *Manhattan, 794-6085.* CORNELL MED; OX.

H. Leon Pachter *Manhattan, 263-7302.* NYU MED CENTER; A-US, CIG, OX

Thomas F. Panetta *Brooklyn, 718-270-1035.* SUNY; A-US, BCBS, GHI, OX.

Jeanne A. Petrek Sentinel lymph-nod biopsy, premenopausal breast cance *Manhattan, 639-5246.* SLOAN-KETTERING; BCBS.

Peter Pressman Breast cancer. *Manhattan, 249-8040.* BETH ISRAEL.

Addagada Rao *Brooklyn, 718-443-1500.* WYCKOFF HEIGHTS; A-US, BCBS, CIG, OX, U.

Mark Reiner Laparoscopic surgery. *Manhattan 879-6677.* MT SINAI.

Kenneth M. Rifkind *Queens, 718-445-0220.* NY HOSP QUEENS; A-US, BCBS, CIG, OX, PHS.

Daniel F. Roses Breast cancer and melanoma, thyroid. *Manhattan, 263-7330.* NYU MED CENTER; OX.

Jack Rudick Laparoscopic surgery, gastrointestinal. *Manhattan, 534-8148.* MT SINAI; A-US, CIG, OX, PHS, PRU.

Barry A. Salky Laparoscopic surgery. *Manhattan, 987-0410.* MT SINAI.

Norman Sas *Bronx, 718-549-0700.* MONTEFIORE; A-US, BCBS, CIG, NYL, OX.

Richard Schechner Transplant surgery. *Bronx, 718-920-4718.* MONTEFIORE; A-US, BCBS, CIG, GHI, OX.

Freya Schnabel Breast surgery. *Manhattan, 305-1534.* COLUMBIA-PRES.

Aaron Schwartz Breast surgery. *Bronx, 718-920-5436.* MONTEFIORE; A-US, BCBS, CIG, GHI, NYL, OX.

Nella Shapiro *Bronx, 718-409-1155.* WEILER; A-US, BCBS, CIG, GHI, OX.

Beth Siegel Breast surgery. *Queens, 718-460-3547.* NY HOSP QUEENS.

Robert Silich Breast cancer, colon cancer. *Staten Island, 718-447-5400.* SIU HOSP; A-US, BCBS, CIG, GHI, OX, PRU.

Carl Silver *Bronx, 718-920-4308.* MONTEFIORE; A-US, CIG.

Aloysius G. Smith *Manhattan, 288-0450.* ST VINCENTS; A-US, GHI, NYL, OX.

Bruce Sommer Solid-organ transplantation, vascular access. *Brooklyn, 718-270-1898.* SUNY; A-US, CIG, OX.

Richard Steinbruck *Staten Island, 718-447-5211.* ST VINCENTS SI; BCBS, NYL, OX.

Kap Jae Sung Breast cancer, laparoscopic surgery. *Queens, 718-651-2929.* CATHOLIC MED; A-US, BCBS, CIG, OX, U.

Alexander J. Swistel *Manhattan, 988-8007.* ST LUKES; BCBS, CIG, OX, PHS, PRU.

Salvatore Tedesco *Staten Island, 718-442-4777.* BAYLEY SETON; A-US, BCBS, GHI.

George Todd Carotid-artery surgery, aneurysm. *Manhattan, 305-5505.* COLUMBIA-PRES; A-US, BCBS, OX, PHS.

James Turner Laparoscopic abdominal surgery, vascular surgery. *Queens, 718-445-0220.* NY HOSP QUEENS; A-US, BCBS, OX, PRU.

Frank Veith Abdominal aortic aneurysms, carotid. *Bronx, 718-920-4757.* MONTEFIORE; A-US, BCBS, GHI, MAG, OX, PHS.

Richard B. Wait *Brooklyn, 718-270-1421.* SUNY; A-US, CIG, BCBS, GHI, OX.

Marc Wallack *Manhattan, 604-8344.* ST VINCENTS; A-US, BCBS, CIG, GHI, PRU.

Marshall Weiss Breast surgery. *Manhattan, 861-7755.* MT SINAI; PHS.

Leslie Wise *Brooklyn, 718-780-3288.* NY METHODIST; BCBS, OX, PHS.

THORACIC SURGERY

Nasser Altorki Esophageal cancer, lung cancer. *Manhattan, 746-5156.* CORNELL MED; A-US, BCBS, CIG, MAG, OX.

Manjit Bains *Manhattan, 639-7450.* SLOAN-KETTERING; BCBS.

Enrique Bonfils-Roberts Lung cancer, thoracoscopy. *Manhattan, 675-7677.* ST VINCENTS; A-US, BCBS, GHI, OX.

Richard F. Brodman Cardiac-bypass surgery, lung procedures. *Bronx, 718-920-1000.* MONTEFIORE; A-US, BCBS, GHI, OX, PHS.

Jorge Camunas Pacemakers and defibrillators, lung tumors. *Manhattan, 241-8181.* MT SINAI; OX.

Cliff Connery *Manhattan, 523-2798.* ST LUKES; A-US, OX, PRU.

Mark Connolly *Brooklyn, 718-283-7686.* MAIMONIDES; BCBS, GHI, MAG, OX, PRU.

Bernard Crawford Lung cancer, mediastinal tumors. *Manhattan, 263-7365.* NYU MED CENTER; A-US, BCBS, CIG, OX, PHS, PRU, U.

Joseph N. Cunningham *Brooklyn, 718-283-7686.* MAIMONIDES; A-US, BCBS, GHI, OX, U.

Paul Gerst *Bronx, 718-588-5330.* BRONX-LEB HOSP; A-US, PLAN.

Robert Ginsberg Lung cancer, esophageal cancer. *Manhattan, 639-2806.* SLOAN-KETTERING; BCBS.

Jeffrey P. Gold Coronary bypass, valve replacement. *Bronx, 718-920-7000.* MONTEFIORE; A-US, BCBS, GHI, OX.

L. Michael Graver *Queens, 718-470-7460.* LONG ISLAND JEWISH; A-US, BCBS, U.

Randall Griepp *Manhattan, 241-8181.* MT SINAI; A-US, OX.

O. Wayne Isom Coronary-artery disease. *Manhattan, 746-5151.* CORNELL MED; A-US, BCBS, CIG, MAG, OX.

Steven M. Keller Lung cancer, esophageal cancer. *Manhattan, 420-4459.* BETH ISRAEL; A-US, GHI, OX.

Marshall Kramer *Bronx, 718-405-7549.* MERCY MED; A-US, GHI, OX, PRU.

Daniel Krellenstein *Manhattan, 423-9311.* MT SINAI; BCBS, OX, PHS.

Joseph McGinn Cardiothoracic surgery. *Staten Island, 718-981-3373.* ST VINCENTS; A-US, BCBS, GHI, OX.

Avraham Merav *Bronx, 718-652-0100.* MONTEFIORE; BCBS, OX, PHS, U.

Chukuma Okadigwe Lung cancer. *Brooklyn, 718-287-0505.* NY METHODIST; A-US, GHI, OX, U.

Noel Raskin Lung cancer, video-assisted chest surgery. *Manhattan, 254-7886.* CABRINI MED; A-US, BCBS, CIG, OX.

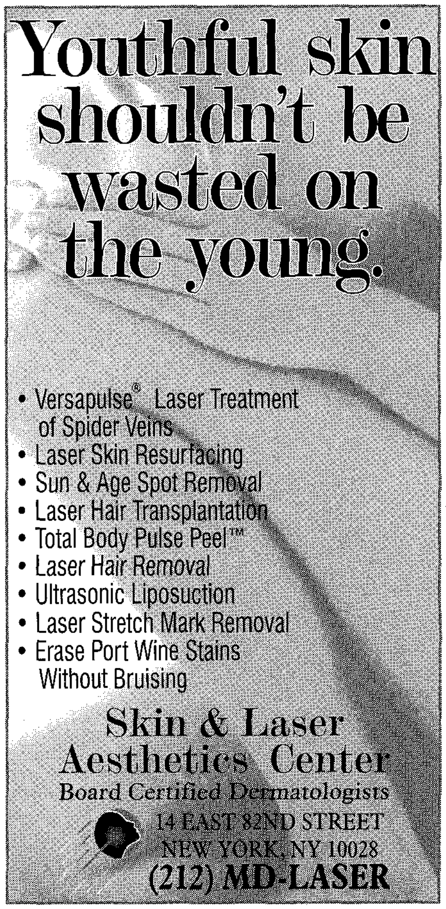
Valerie W. Rusch Lung and esophageal cancer. *Manhattan, 639-5873.* SLOAN-KETTERING; BCBS.

Donato Sisto *Bronx, 718-405-8375.* MONTEFIORE; A-US, BCBS, CIG, OX, PHS.

David B. Skinner Esophageal diseases. *Manhattan, 946-4000.* COLUMBIA-PRES; A-US, BCBS, OX, PHS, U.

Craig R. Smith *Manhattan, 305-8312.* COLUMBIA-PRES; A-US, BCBS, CIG, OX, PHS.

Frank C. Spencer *Manhattan, 263-6382.* BELLEVUE; A-US,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THORACIC SURGERY
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Kenneth Steinglass Lung cancer, esophageal disease. *Manhattan, 305-3408.* COLUMBIA-PRES; A-US, BCBS, CIG, OX.

Paul Stelzer *Manhattan, 420-2584.* BETH ISRAEL; A-US, GHI, MAG, OX, U.

Valavanur Subramanian *Manhattan, 737-9131.* LENOX HILL; A-US, BCBS, CIG, GHI, MAG, OX, U.

Robert Tranbaugh Coronary-artery bypass, valvular heart disease. *Manhattan, 420-2584.* BETH ISRAEL; A-US, BCBS, OX.

Denis H. Tyras Cardiac surgery. *Manhattan, 604-7962.* ST VINCENTS; A-US, BCBS, GHI, MAG, OX.

John Whitsell *Manhattan, 535-1514.* CORNELL MED.

UROLOGY

Anthony Abbate Urinary-stone disease. *Brooklyn, 718-941-2002.* BETH ISRAEL K; A-US, BCBS, OX, U.

Gopal Badlani Incontinence, prostate. *Queens, 718-470-7225.* LONG ISLAND JEWISH; A-US, CIG, OX.

Huseyin Bekirov *Bronx, 718-892-2100.* WEILER; BCBS, NYL, OX.

Mitchell C. Benson Urinary diversion. *Manhattan, 305-5201.* COLUMBIA-PRES; OX.

Steven Berman *Manhattan, 673-7300.* BETH ISRAEL; CIG, NYL, OX.

Jerry Blaivas *Manhattan, 308-6565.*

Stanley Boczko Impotence, prostate cancer. *Manhattan, 628-1800.* MONTEFIORE; A-US, CIG, GHI, NYL, OX.

Jordan Brown Oncology, prostate diseases. *Manhattan, 263-7318.* NYU MED CENTER; A-US, BCBS, CIG, NYL, OX, PHS, U.

Robert Dillon Infertility, urologic malignancies. *Manhattan, 794-9000.* MT SINAI; OX.

J. Francois Eid *Manhattan, 746-5473.* CORNELL MED; BCBS.

Majid Eshghi *Bronx, 718-920-9695.* MERCY MED; BCBS, OX, WELL CARE.

William Etra Urologic oncology. *Manhattan, 679-6464.* BETH ISRAEL; A-US, BCBS, GHI, OX, PHS.

William Fair *Manhattan, 639-8193.* SLOAN-KETTERING; BCBS.

Francis Florio Urinary incontinence. *Brooklyn, 718-238-1818.* NY METHODIST; A-US, BCBS, CIG, MAG, OX.

John Fracchia *Manhattan, 570-6800.* LENOX HILL; A-US, CIG, OX.

Robert J. Furey *Manhattan, 533-6411.* ST VINCENTS; A-US, BCBS, GHI, OX.

Edward Geisler *Bronx, 718-901-8173.* BRONX-LEB HOSP; A-US, OX.

Ralph Gentile *Bronx, 718-295-9400.* MONTEFIORE; A-US, BCBS, OX.

Sverrir Georgsson *Manhattan, 675-5828.* ST VINCENTS; A-US, BCBS, OX, PHS, PRU.

Kenneth Glassberg *Brooklyn, 718-270-1958.* SUNY; A-US, BCBS, CIG, GHI, OX.

Ciril Godec Prostate cancer, erectile dysfunction. *Brooklyn, 718-780-1520.* LONG ISLAND HOSP; A-US, GHI, OX.

Michael Gribetz Prostate diseases, erectile dysfunction. *Manhattan, 831-1300.* MT SINAI; A-US, BCBS, OX.

Ivan Grunberger Minimally invasive surgery, impotence, kidney. *Brooklyn, 718-780-1520.* LONG ISLAND HOSP; A-US, CIG, GHI, NYL, OX, PRU.

Aizid Hashmat Erectile dysfunction. *Brooklyn, 718-250-6880.* BROOKLYN HOSP C; A-US, BCBS, NYL, OX.

Terry Hensle Pediatric urology. *Manhattan, 305-8510.* COLUMBIA-PRES; BCBS, OX, PRU.

Harry W. Herr *Manhattan, 639-8264.* SLOAN-KETTERING; BCBS.

Mark Irwin *Brooklyn, 718-780-1520.* LONG ISLAND HOSP; CIG, GHI, NYL, OX.

Norman Kahan Prostate cancer. *Bronx, 718-920-4031.* MONTEFIORE; A-US, CIG.

Hong Kim *Brooklyn, 718-240-5323.* BROOKDALE HOSP; A-US, BCBS, CIG.

Herbert Lepor Prostate cancer, benign prostatic tumors. *Manhattan, 263-6420.* NYU MED CENTER; A-US, BCBS, CIG, PRU.

Jeffrey Lessing Infertility, impotence. *Staten Island, 718-448-3880.* SIU HOSP; A-US, CIG, GHI, OX.

Franklin Lowe Prostate cancer, prostate disorders. *Manhattan, 523-7790.* ST LUKES; GHI, OX, PHS.

Thomas P. McGovern Bladder tumors, prostate cancer. *Manhattan, 772-7411.* CORNELL MED.

Arnold Melman Sexual dysfunction, prostate cancer. *Manhattan, 639-1561.* MONTEFIORE; A-US, BCBS, GHI, OX, PHS.

Robert Moldwin Interstitial cystitis, infertility. *Queens, 718-470-7223.* LONG ISLAND JEWISH; A-US, BCBS, GHI, OX.

Harris M. Nagler Infertility, impotence. *Manhattan, 844-8900.* BETH ISRAEL; A-US, BCBS, CIG, NYL, OX.

Carl Olsson Urologic oncology. *Manhattan, 305-0100.* COLUMBIA-PRES.

Adley Raboy *Staten Island, 718-273-8100.* SIU HOSP.

Jon Michael Reckler *Manhattan, 535-1950.* CORNELL MED.

Roberto Reid Female urology, urethral stricture. *Bronx, 718-904-0222.* MONTEFIORE.

Nicholas A. Romas *Manhattan, 523-7788.* ST LUKES; A-US, CIG, OX, PHS.

Michael Savino Cancer, stones. *Staten Island, 718-448-3880.* BAYLEY SETON; A-US, CIG, OX.

Howard Schiff Prostate diseases, incontinence. *Manhattan, 996-6660.* MT SINAI.

Ridwan Shabsigh Impotence. *Manhattan, 305-0123.* COLUMBIA-PRES; BCBS, CIG, OX, PHS.

R. Ernest Sosa Stones, urinary, prostatic diseases. *Manhattan, 746-5362.* CORNELL MED; A-US, CIG, OX.

Albert Tarasuk Prostatic diseases, kidney and bladder diseases. *Queens, 718-353-3710.* NY HOSP QUEENS; A-US, BCBS, GHI, OX.

Jonathon M. Vapnek Incontinence, bladder dysfunction. *Manhattan, 241-4812.* MT SINAI; A-US, BCBS, CIG, OX.

Michael Wechsler *Manhattan, 861-9310.* COLUMBIA-PRES; CIG, OX, PHS.

Gilbert Wise *Brooklyn, 718-438-3475.* MAIMONIDES.

VASCULAR & INTERVENTIONAL RADIOLOGY

Curtis Bakal Peripheral vascular disease, angioplasty. *Manhattan, 523-6384.* ST LUKES; A-US, BCBS, CIG, OX.

Eric C. Martin Interventional radiology. *Manhattan, 305-5123.* COLUMBIA-PRES; OX.

Eric Moore Breast surgery, carotid-artery surgery. *Manhattan, 247-6575.* ST LUKES; A-US, CIG, OX, PRU, U.

Robert J. Rosen Peripheral vascular disease. *Manhattan, 263-5898.* NYU MED CENTER.

VASCULAR SURGERY

Mark Adelman *Manhattan, 263-7311.* NYU MED CENTER; A-US, OX.

Alan Benvenisty *Manhattan, 305-8055.* COLUMBIA-PRES; BCBS, OX.

Harry Bush Jr. *Manhattan, 288-8046.* CORNELL MED.

Jon Cohen Abdominal aortic aneurysms. *Queens, 718-470-7377.* LONG ISLAND JEWISH; A-US, NYL, OX, PHS.

Gary Fantini Carotid artery, thoracic outlet. *Manhattan, 870-7200.* CORNELL MED; A-US, BCBS, CIG, OX.

Gary Giangola *Manhattan, 523-8700.* ST LUKES; A-US, OX.

Moshe Haimov Carotid aneurysm, vascular disease. *Manhattan, 289-3180.* MT SINAI; A-US, CIG, OX.

Elizabeth Harrington *Manhattan, 241-7646.* MT SINAI; A-US, GHI, OX.

Stephen Haveson *Manhattan, 529-2407.* BETH ISRAEL; A-US, BCBS, CIG.

Larry Hollier Aneurysms, endovascular surgery. *Manhattan, 241-7646.* MT SINAI; GHI, OX.

Ariel Kaynan Carotid surgery, revascularization of limbs. *Queens, 718-479-0582.* WESTCHESTER SQ; A-US, BCBS, CIG, OX.

K. Craig Kent *Manhattan, 746-5192.*

Patrick Lamparello Vascular diseases, aneurysms. *Manhattan, 263-7311.* NYU MED CENTER; A-US, OX, PRU.

Paul Maghazeh *Brooklyn, 718-833-9456.* KINGS COUNTY; BCBS, PHS.

Thomas Riles Carotid surgery, aneurysm surgery. *Manhattan, 263-7311.* NYU MED CENTER; A-US, OX, PRU, U.

Harry Schanzer *Manhattan, 396-1254.* MT SINAI; OX, U.

Michael F. Silane Aortic aneurysms, carotid surgery. *Manhattan, 861-2200.* BETH ISRAEL; OX, U.

Robert Weiser *Brooklyn, 718-797-1101.* LONG ISLAND HOSP; BCBS, CIG, OX.

Alan Zeitlin Circulation problems of legs, breast cancer. *Queens, 718-544-0442.* PARKWAY HOSP; A-US, BCBS, CIG, OX. ■

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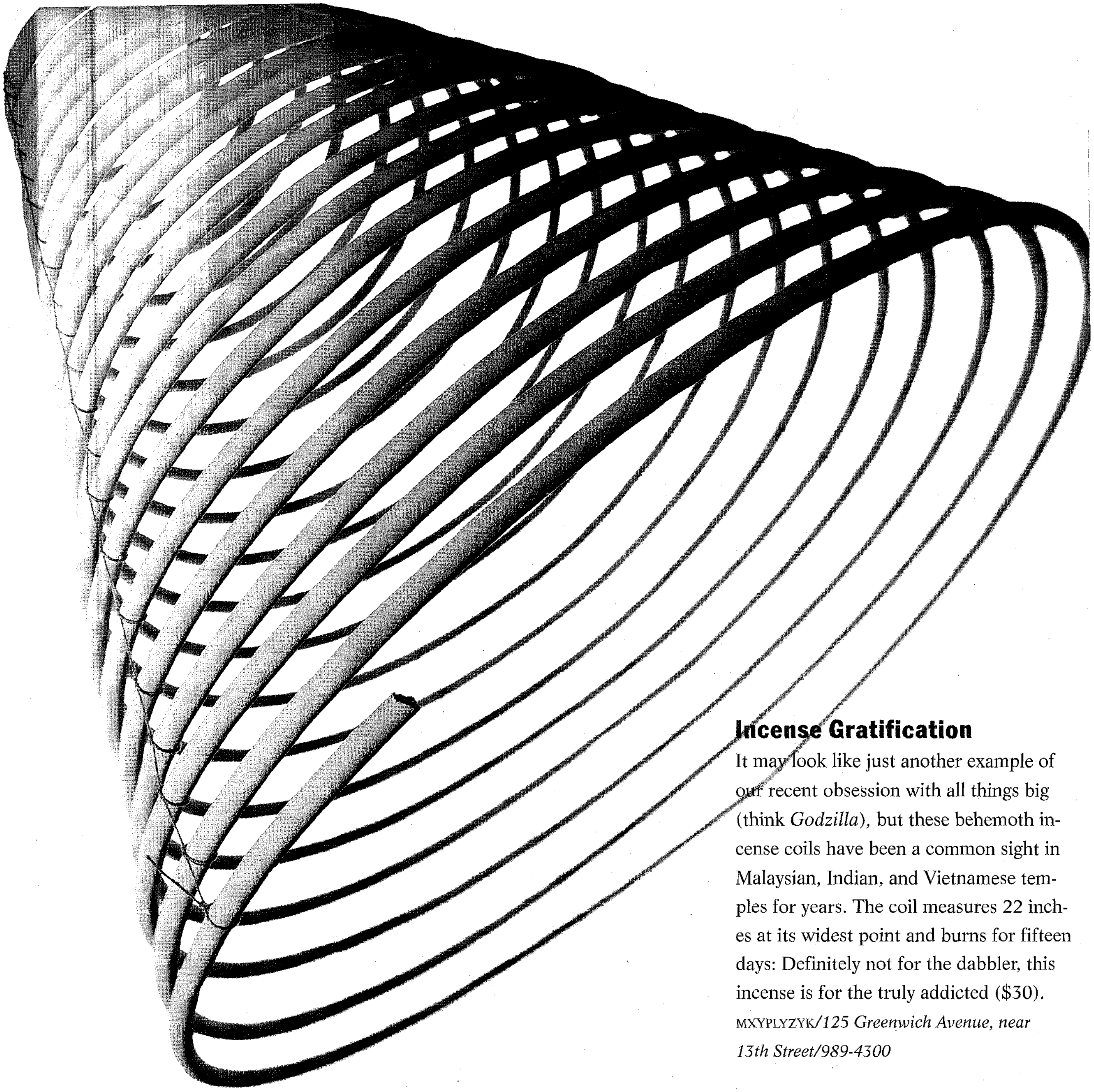


Incense Gratification

It may look like just another example of our recent obsession with all things big (think *Godzilla*), but these behemoth incense coils have been a common sight in Malaysian, Indian, and Vietnamese temples for years. The coil measures 22 inches at its widest point and burns for fifteen days: Definitely not for the dabbler, this incense is for the truly addicted ($30). MXYPLYZYK/*125 Greenwich Avenue, near 13th Street/989-4300*

BY CORKY POLLAN

BEST BETS

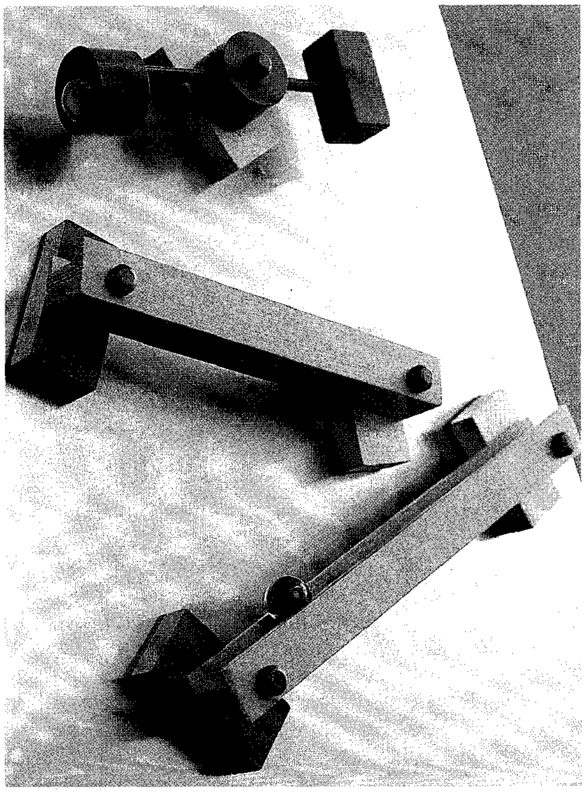
The best of all possible things to buy, see, and do in the best of all possible cities

Photographs: clockwise from left, Steve Wisbauer, Joshua McHugh, Steve Wisbauer, Liz Steger (2).

Finding Your Marbles

The refrigerator door is an art gallery, a message center, a family's social registry: Now Tobin Toys turns it into a marble maze. Frigits, the company's new game, is a system of wooden chutes, swinging buckets, and bumpers that attaches magnetically to any metal surface and lets kids create ever-changing paths for free-falling marbles ($27).

COZY'S CUTS FOR KIDS/*1125 Madison Avenue, near 84th Street/744-1716; and 448 Amsterdam Avenue, near 81st Street/579-2600*



Stomp!

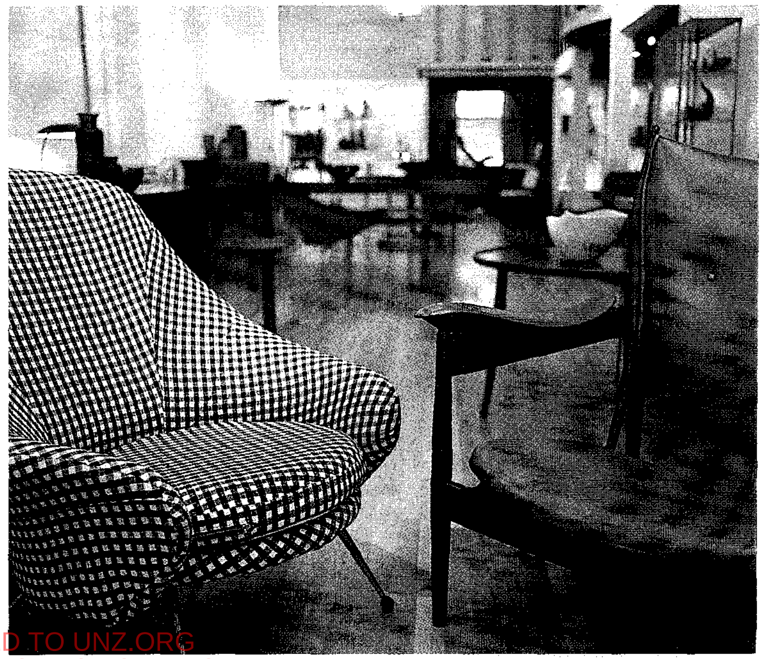
This summer, this cute little amphibian won't be sitting on a lily pad croaking *ribbit.* He'll be crushing soda cans. Here's how it works: Place a can in the frog's mouth, step on its head, and in seconds the can is reduced to a quarter of its original size, proving, incidentally, that recycling can be fun ($20).

S. FELDMAN HOUSEWARES/*1304 Madison Avenue, near 92nd Street/289-7367*

Ladies' Choice

Kim Hostler and Juliet Burrows carry only the stuff they love at Antik: Scandinavian and early-production American furniture, Swedish and Danish ceramics, and Italian lighting, all dating from the twenties through the sixties. Their fledgling shop is rife with tables, chairs, and chaises designed by such choice names as Alvar Aalto, Hans Wegner, George Nelson, Bruno Mathsson, Charles Eames, and Eero Saarinen. The exceptional studio pottery bears equally important signatures, and there's a neat selection of Italian glass, another of the partners' passions. (From $400 for a Nylund bowl to $650 for a Wegner chair to $11,500 for an Aalto dining table and five chairs.)

ANTIK/*104 Franklin Street/343-0471*

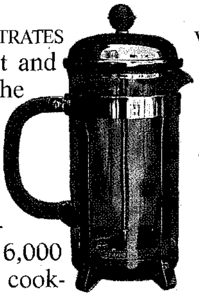


SALES & BARGAINS **ONDINE COHANE**

Rural Roots

Go organic *with a delivery from My Brother's Farm; take in Miss Babs at Broadway Panhandler's SoHoedown; and* **keep yourself grounded** *at Om.*

BY DAY MISS BABS DEMONSTRATES cookware, but at night and on the weekends she takes to the stage with her country-and-blues band. At Broadway Panhandler's annual yard sale, she'll be entertaining while shoppers comb through more than 6,000 items. Five-piece Le Creuset cookware set, was $200, now $89.95; Braun immersion blender, was $29.99, now $14.95; Berndes nonstick seven-piece set, was $272, now $99.95; table linens, were $3–$32, now $1–$12.95. *Broadway Panhandler, 477 Broome St. (966-3434); A.E., M.C., V., checks; Sat. 11–5; 6/6.*



Broadway Panhandler goes alfresco.

Softly, Softly

SCOTLAND CONTINUES TO BE KING OF THE world's cashmere, and Ballantyne is one of its reigning producers. At Berk, Ballantyne twin sets, were $685, now $411, women's crewnecks, were $350, now $210; men's V-necks and crewnecks, were $495, now $297. *Berk, 781 Madison Ave., near 66th St. (570-0285); A.E., M.C., V.; Mon.–Fri. 10–6, Sat. till 5; 6/1–6/30.*

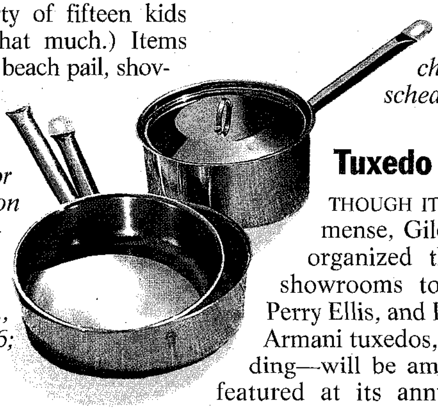
Brotherly Love

DOUG JONES AND HIS PARTNER, NICOLLE LITtrell, get a lot of their premier local organic produce from his brother's farm (which also supplies veggies to restaurants like Gramercy Tavern and Union Square Cafe). For twenty weeks starting June 1, they'll deliver a big bag right to your home every Wednesday, with at least four kinds of vegetables and one of fruit, mesclun, fresh herbs, bread from Sullivan Street Bakery, cheese from Egg Farm Dairy, a couple of recipes, and a newsletter. You can also receive a large bunch of seasonal flowers for an extra $10. Subscription prices are $700 for twenty weeks and $350 for ten; you can pay in three installments and cancel anytime. *My Brother's Farm (call 615-6733 to place orders or for information); A.E., M.C., V.; 6/1 through Thanksgiving.*

DO NOT PHONE: Send suggestions to Ondine Cohane, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

You're Invited

COZY'S—A UNIQUE CHILDREN'S HAIR salon and toy boutique—is offering a free haircut (a $23 value) when you purchase $100 worth of party favors. (If that sounds high, remember that a party of fifteen kids can easily run you that much.) Items include a personalized beach pail, shovel and rake set, animal squirters, and sidewalk chalk and crayons. *Cozy's Cuts for Kids, 1125 Madison Ave., at 84th St. (744-1716), 448 Amsterdam Ave., at 81st St. (579-2600); A.E., M.C., V.; Mon.–Sat. 10–6; 6/1–6/15.*



Under the Gavel

WHILE ESTIMATES OF $10,000 AND BELOW (some as modest as $800) aren't exactly small, Christie's avant-garde contemporary-art auction will give "collectors on a budget" a chance to pick up the work of comparatively affordable artists. The day sales, on Thursday, have particularly good bargains—and hey, the next time these works go on the block, the prices may not be nearly as modest. Artists will include David Salle, Andres Serrano, Jake and Dinos Chapman, John Baldessari, and Cindy Sherman. *Christie's, 502 Park Ave., at 59th St. (546-1168); A.E., M.C., V., checks; Wed. 7 P.M., Thurs. 10 A.M. and 2 P.M.; 6/3–6/4.*

Pixie's Picks

PIXIE YATES—ONE OF THE HIPPEST OF THE hip designers on the downtown scene—is once again holding her sample sale. Her signature handbags (and her remaining spring and summer clothes) will be priced at wholesale and below. She'll also have her famous bargain bins. *Pixie Yates, 225 Lafayette St., Room 707 (431-3150); cash only; Thurs. 10–7; 6/4.*

Stretch Your Budget

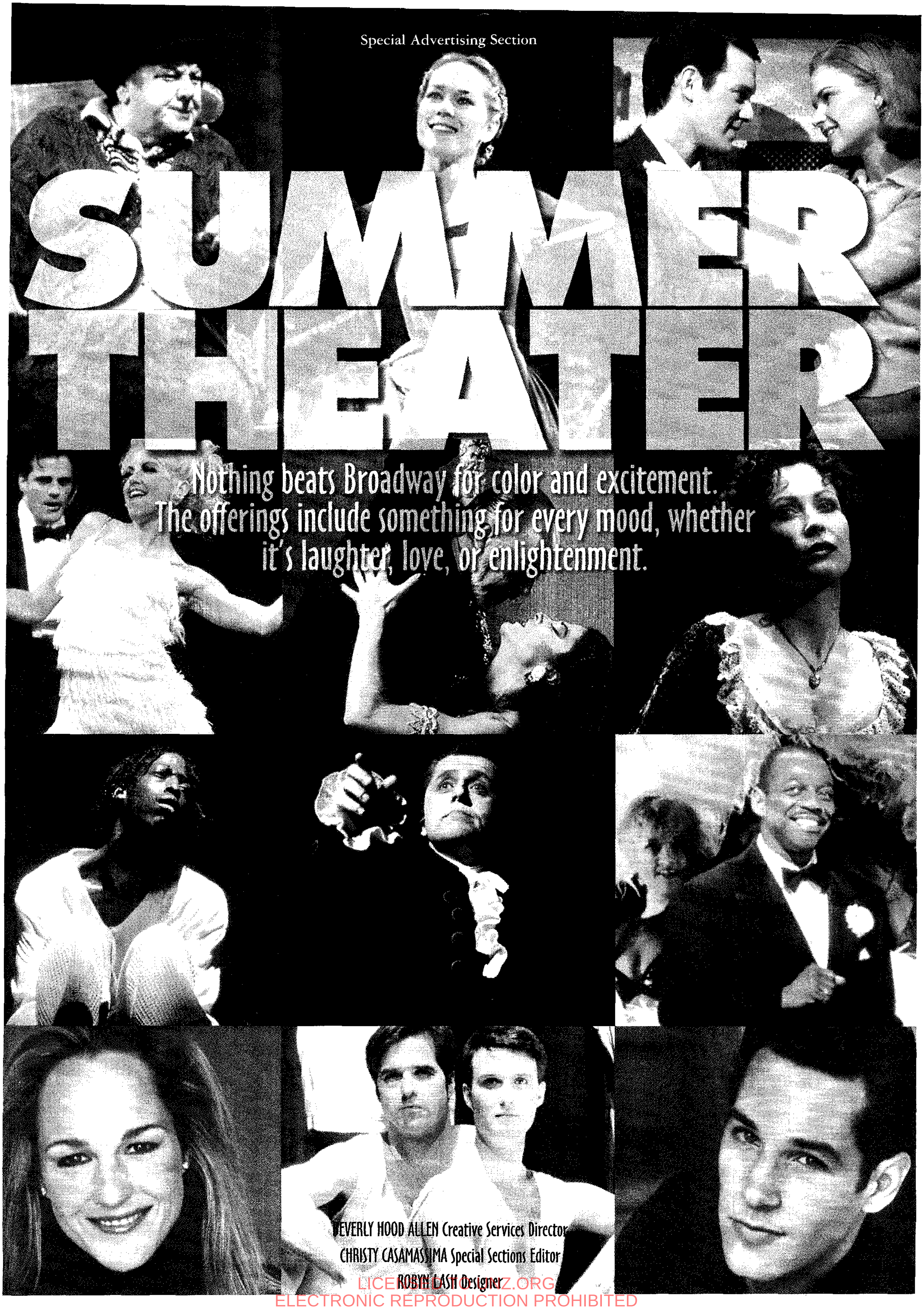
AN ALTERNATIVE TO SOME OF THE BIGGER yoga schools in town, Om opened five months ago. The studio offers open and basic classes; a three-month unlimited membership (you can go every day of the week if you're inspired), was $325, now $200. *Om, 135 W. 14th St., second floor (229-0267); A.E., M.C., V., checks; call for schedule; 6/1–6/15.*

Tuxedo Junction

THOUGH ITS INVENTORY IS IMmense, Gilcrest Clothes is so organized that it puts most showrooms to shame. Ungaro, Perry Ellis, and Louis Feraud—and Armani tuxedos, for that June wedding—will be among the designers featured at its annual summer sale. Among the offerings, designer suits, retail $699–$1,900, regularly $499–$799, now $299–$599; sport jackets, retail $299–$599, regularly $239–$399, here $169–$299. *Gilcrest Clothing, 900 Broadway, near 20th St., third floor (254-8933); Mon.–Fri. 7:30–5:30, Sat. 8:30–5, Sun. 9:30–4:30; A.E., M.C., V., checks; 6/1–6/30.* ■

Off-road vehicle: At Cozy's for a video and a trim.

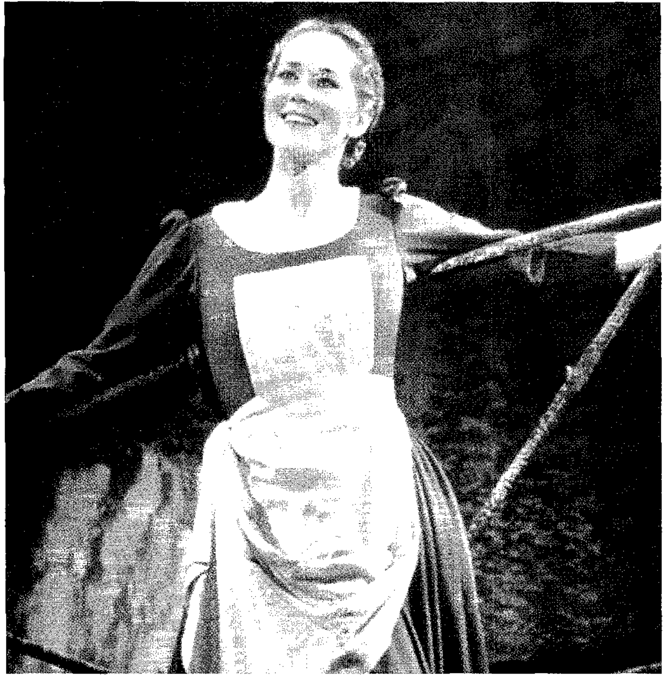
Photographs: top to bottom, Tara Sgroi(2); Warren Salowe.



SUMMER THEATER

Nothing beats Broadway for color and excitement. The offerings include something for every mood, whether it's laughter, love, or enlightenment.

BEVERLY HOOD ALLEN Creative Services Director
CHRISTY CASAMASSIMA Special Sections Editor
ROBYN LASH Designer



The Sound of Music

THE HILLS ARE ALIVE

Here are some lesser-known facts about this evergreen blockbuster: Legend has it that Mary Martin, the original *Sound of Music's* Maria, started it all in 1958 by asking Richard Rodgers and Oscar Hammerstein II to write an Austrian-style folk song for a play that she and her husband were planning about the legendary Trapp family singers. The partners suggested writing a musical instead. For the first time in their long collaboration, Hammerstein II did not write the book, because Howard Lindsay and Russel Crouse had already been engaged. Since 1960, the Rodgers and Hammerstein organization has licensed more than 17,500 productions of the musical worldwide. The *Sound of Music* tells the story of the governess Maria and her unexpected romance with Baron von Trapp, her influence on his seven children, and their courage in the face of the Nazis. This new production at the Martin Beck Theatre, nominated for a Tony award for Best Revival of a Musical, stars Rebecca Luker as the irrepressible Maria and Michael Siberry as the severe but ultimately humane Baron von Trapp. Susan H. Schulman directed, coordinating the sound of real church bells with a cast of soaring voices. As the compassionate Mother Abbess, Patti Cohenour climbs that ever-inspiring mountain every night.

MARTIN BECK THEATRE
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MARTIN BECK THEATRE 302 WEST 45TH STREET

Photos: Eduardo Patino / Joan Marcus

The Beauty Queen of Leenane

THE EYE OF THE BEHOLDER

The word is that 28-year-old Martin McDonagh is a playwriting genius, a rumor bolstered by the six Tony nominations his first play has received. Even members of the seasoned cast are asking how a relative youngster can write so knowingly about a plain and lonely 40-year-old woman and her manipulative 70-year-old mother. Set in a bleak Irish shack, *The Beauty Queen of Leenane*—which is the first in a trilogy by the Anglo-Irish McDonagh who also wrote *The Cripple of Inishman*—tells the darkly comic tale of the younger woman's first, and possibly last, chance at love. Praised for its dramatic soundness on the one hand and its breathtaking twists and turns on the other, *Beauty Queen* was nominated for a Tony as Best Play, while all four cast members—Marie Mullen, Anna Manahan, Tom Murphy, and Brian F. O'Byrne—were nominated as well. The play, a Druid Theater Company/Royal Court Theater production, first opened in Galway, Ireland, two years ago, ran in London and toured Ireland and Australia before arriving to accolades Off-Broadway in February. Garry (short for Gearoidin) Hynes, a founder of the Druid Theater Company, received a Tony nomination for directing the play, which moved to Broadway's Walter Kerr Theatre in April.

WALTER KERR THEATRE
219 West 48th Street
Tickets are available through Telecharge 212/239-6200

6 TONY AWARD® NOMINATIONS

BEST PLAY

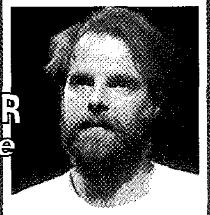
by Martin McDonagh

BEST
ACTRESS
Marie Mullen

BEST
FEATURED ACTRESS
Anna Manahan

BEST
FEATURED ACTOR
Tom Murphy

BEST
FEATURED ACTOR
Brian F. O'Byrne



BEST DIRECTOR *Garry Hynes*

The Beauty Queen of Leenane

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Walter Kerr Theatre 219 West 48th Street • GROUPS: 212-889-4300

Photos (from left to right): Philip Bosco, Kyra Sedgwick, Helen Hunt, Max Wright, Brian Murray, Paul Rudd

Twelfth Night

OR, WHAT YOU WILL

Summer and Shakespeare make a timeless couple, and what more romantic setting for the Bard than the fountains and greenery of Lincoln Center? *Twelfth Night*, opening July 16 in a new production at Lincoln Center Theater, has been called Shakespeare's most perfect comedy, balancing poetry and humor, wit and sentiment in a twisting tale of love and mistaken identity. If "some have greatness thrust upon them," then this production is surely blessed. Helen Hunt, fresh from her recent Academy Award for *As Good As It Gets*, portrays the shipwrecked Viola, who, disguised as a page, inadvertently wins a countess' love. Kyra Sedgwick, joining Hunt in a return from film to the live stage, plays the Countess Olivia, while Philip Bosco, inducted this year into the Theater Hall of Fame, portrays the disillusioned Malvolio. The talented Nicholas Hytner returns to the Lincoln Center Theater stage to direct a magical cast of 22 which also includes Brian Murray, Paul Rudd, and Max Wright. Hytner's work was last seen at the Beaumont in 1994 with the Tony Award-winning *Carousel*. That show's set designer, Bob Crowley, is reunited with Hytner once again to bring the island of Illyria alive in *Twelfth Night*.

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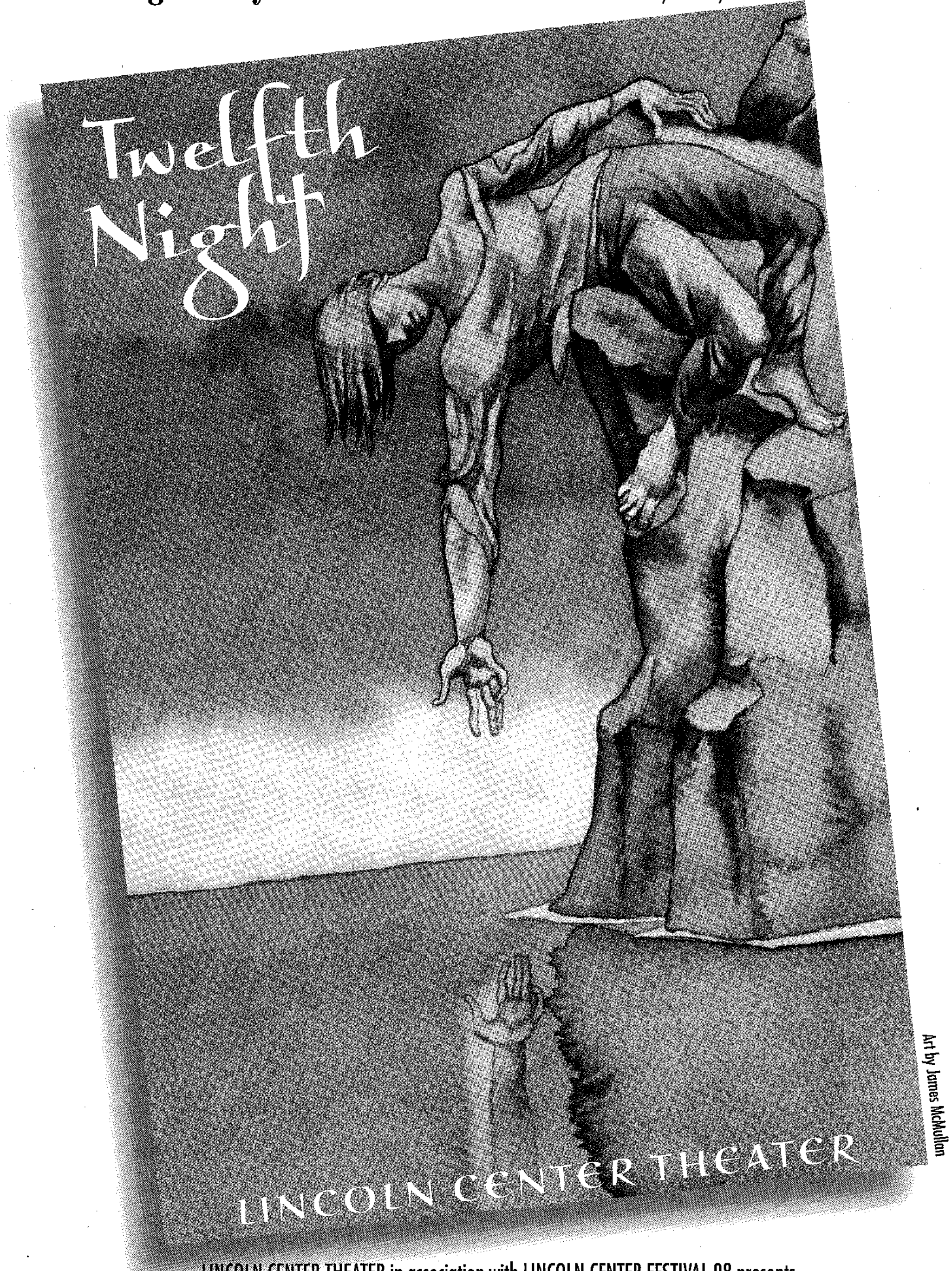

Art by James McMullan

LINCOLN CENTER THEATER in association with LINCOLN CENTER FESTIVAL 98 presents

TWELFTH NIGHT or, What You Will

by WILLIAM SHAKESPEARE

with (in alphabetical order)

KIM AWON, PHILIP BOSCO, KEVIN DANIELS, ADAM DANNHEISSER, JACK DAVIDSON, RYAN DUNN, JOHN MICHAEL GILBERT, AMY HILL, HELEN HUNT, DAVID PATRICK KELLY, JULIO MONGE, BRIAN MURRAY, PAUL O'BRIEN, STEVEN OCHOA, MATTE OSIAN, PAUL RUDD, KYRA SEDGWICK, RICK STEAR, SKIPP SUDDUTH, DANIEL SUNJATA, ROBIN WEIGERT, MAX WRIGHT

sets BOB CROWLEY costumes CATHERINE ZUBER lighting NATASHA KATZ
original music JEANINE TESORI sound SCOTT STAUFFER
directed by NICHOLAS HYTNER

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Lincoln Center Theater gratefully acknowledges extraordinary support from the Lila Acheson and DeWitt Wallace Fund for Lincoln Center, established by the founders of The Reader's Digest Association.

TWELFTH NIGHT is supported by generous grants from The Gladys Kreible Delmas Foundation, The Eleanor Naylor Dana Charitable Trust and Mr. & Mrs. Jerome L. Greene, as well as public funds from the New York State Council on the Arts, a State Agency.

Forever Tango

LAST DANCE

Luis Bravo, the internationally renowned cellist and creator of *Forever Tango*, says the tango is about power, not sex. No one seems to agree with him, however. Words like steamy, sizzling, erotic, and passionate are happily applied to this show, which celebrates the history of Argentina's most identifiable art form. Bravo says the tango is a culture, not a dance. The Tony Award committee didn't agree entirely, and nominated the show for Best Choreography. Fourteen virtuoso dancers tell entire stories with the flick of a heel. A vocalist and an 11-piece orchestra help raise the temperature, which is quite hot, indeed.

MARQUIS THEATRE
1535 Broadway (at 46th Street)
Tickets are available at the box office or
through TicketMaster 212/307-4100

Smokey Joe's Cafe

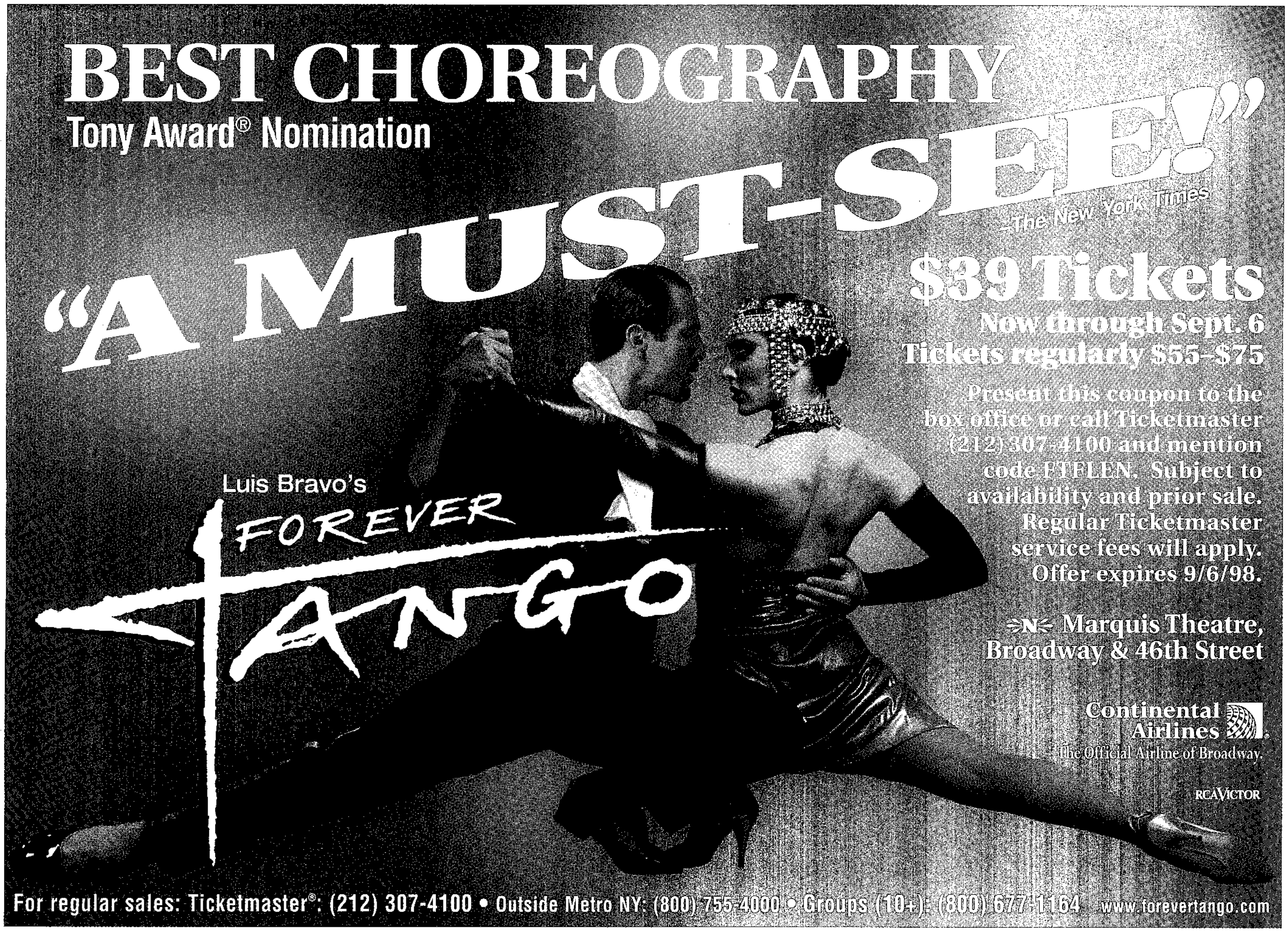
Smokey Joe's Cafe

The Songs of Leiber and Stoller

THIS JOINT IS JUMPIN'

Subtract Jerry Leiber and Mike Stoller from the musical pantheon and these songs also disappear: *Hound Dog, Dance With Me, Searchin', Love Potion #9, Jailhouse Rock, Stand By Me, There Goes My Baby*, to name a few unforgettable American hits of the '50s and early '60s. Without this extraordinarily prolific pair, who knows what would have become of Elvis Presley, the Coasters, and the Drifters? Jerry Zaks has directed nine exuberant singers in this Grammy Award-winning revue, now in its 4th smash year at the Virginia Theatre. Leiber did the words, Stoller the music, and a spirited band brings it all to rollicking life. The legendary Ben E. King, the original "Stand By Me" man, joins the show for one week only, June 23-28. You can also catch the show in London and Europe.

VIRGINIA THEATRE
245 West 52nd Street
Tickets are available at Telecharge 212/239-6200 or 1-800/432-7250



BEST CHOREOGRAPHY
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THE SONGS OF LEIBER AND STOLLER

Photo: Lois Greenfield

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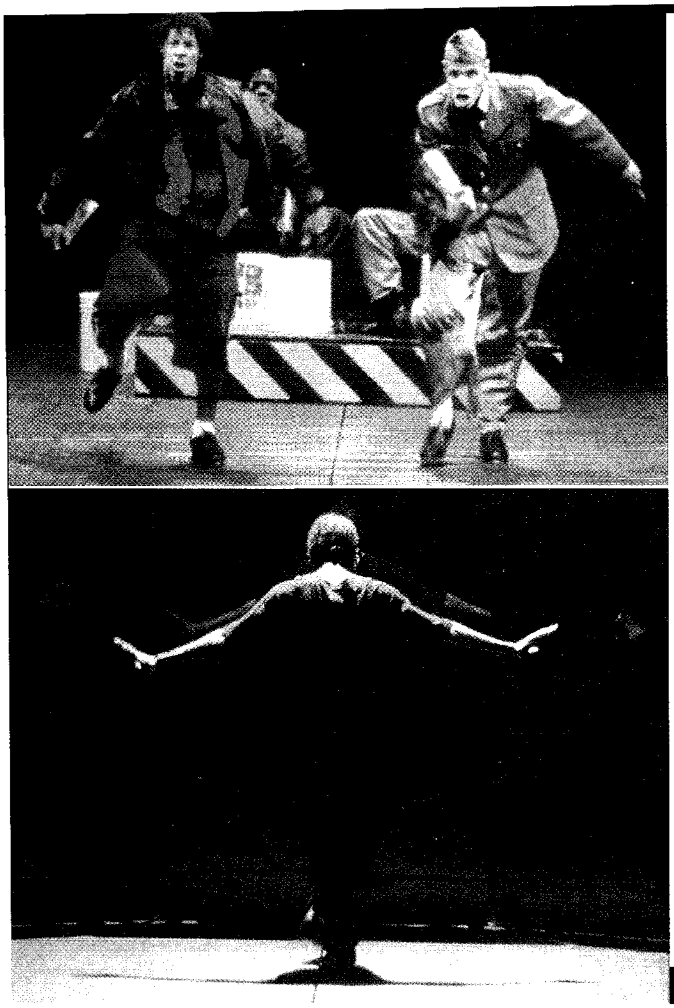

Special Advertising Section

Bring In 'Da Noise
Bring In 'Da Funk

THE BEAT GOES ON

A New York success story to the tips of its tapping toes, *Bring in 'Da Noise* began in The Public Theater's creative development lab, ran for three sold-out months Off-Broadway at the Public and just celebrated its two-year anniversary on Broadway. The musical, which traces the history and evolution of "the beat" through the rhythms and energies of tap, has been seen in most major cities, and continues its North American tour. Meanwhile, back at the Ambassador Theatre, Baakari Wilder, Lynette G. DuPre, and Curtis McClarin keep the beat going to music by Ann Duquesnay, Zane Mark, and Daryl Waters. The renowned subway bucket drummers, Jared Crawford and Raymond King, continue in their acclaimed run as members of the original Broadway cast. *Bring in 'Da Noise* won four Tony Awards in 1996, including Best Director (George C. Wolfe) and Best Choreography (Savion Glover).

AMBASSADOR THEATRE
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NOISE
BRING IN 'DA
FUNK
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- BEN BRANTLEY, THE NEW YORK TIMES
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Special Advertising Section

Gross Indecency:

The Three Trials of Oscar Wilde

TRIPLE JEOPARDY

Intelligent theater lives. *Gross Indecency* makes art of the downfall of one of the most celebrated playwrights of the 19th century, who was persecuted as much for his radical opinions as for his homosexuality. Wildemania has spread to Toronto, Puerto Rico, and nationwide as *Gross Indecency*, which won both the Lucille Lortel Award for Best Play and the Outer Critics Circle Award, brings its gripping courtroom drama to new audiences. The play, which began Off-Off Broadway last year, uses original trial transcripts, letters, and biographies by Wilde and his contemporaries to paint a portrait of an era. Moisés Kaufman, acclaimed for his fresh view of a cultural icon, wrote and directed the play, which features Edward Hibbert as Oscar Wilde.

MINETTA LANE THEATRE
18 Minetta Lane, off 6th Ave. between Bleecker and West 3rd
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Photo: Joan Marcus

GROSS INDECENCY

THE THREE TRIALS OF OSCAR WILDE

by Moisés Kaufman

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- —*Entertainment Weekly*
- —*Time Out NY*
- —*New York Post*
- —*Newsday*
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- —*The Advocate*
- —*NEXT Magazine*
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Jekyll & Hyde

SPLIT PERSONALITIES

The clash between good and evil throbs to a ubitiquitous score by Frank Wildhorn. *Jekyll & Hyde* has its own fan club, web site, and a world record for the number of famous places its hit songs have been sung. Robert Louis Stevenson still gets the credit for the Gothic story line, which Leslie Bricusse, the lyricist, has tweaked into shape for modern times. Robert Cuccioli, as the good doctor and his evil counterpart, explores his many-chambered soul under the direction of Robin Phillips, while Christiane Noll as his fiancée and Linda Eder as the prostitute Lucy stir conflicting passions of spirit and flesh. Wildhorn, originally a pop-music songwriter, is on a roll—his Scarlet Pimpernel is playing down the street from the Plymouth Theatre, where *Jekyll & Hyde* opened more than a year ago, and he and Eder, his soon-to-be leading lady in his new musical, Havana, were just married.

PLYMOUTH THEATRE
236 West 45th Street
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Jekyll & HYDE
The Musical

2ND SMASH YEAR

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AT THE PLYMOUTH THEATRE

Special Advertising Section

The Last Night of Ballyhoo

SOUTHERN COMFORT

Ballyhoo is the social event of the season for Atlanta's Jewish elite in 1939. It's also the winner of the 1997 Tony Award, the Outer Critics Circle Award, and the Drama League Award for Best Play. *The Last Night of Ballyhoo*, the romantic comedy, disarms the audience with laughter while focusing on the hopes and prejudices of an assimilated Southern family. Alfred Uhry, who started his career as a lyricist has struck gold with two non-musical plays: *Ballyhoo* follows the much-loved *Driving Miss Daisy*, which won a Pulitzer and an Academy Award. The cast, directed by Ron Lagomarsino, includes Kelly Bishop, Joanne Camp, and Peter Michael Goetz.

HELEN HAYES THEATRE
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Ballyhoo
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"YOU'LL HAVE A BALL!"
-Howard Kissel, Daily News
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HELEN HAYES THEATRE
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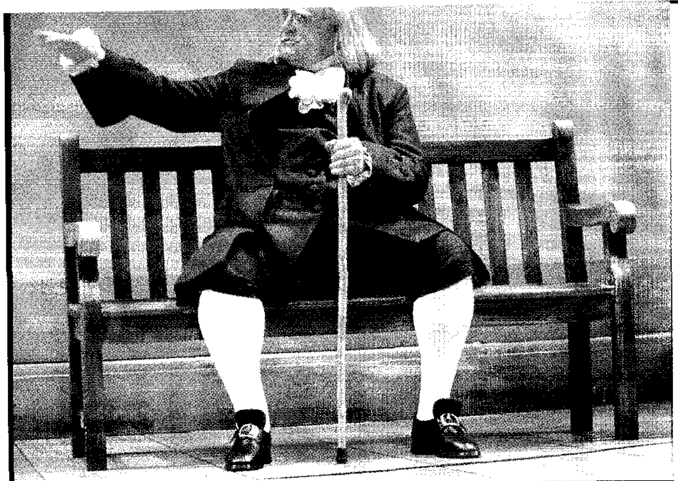

1776

CENTENNIAL CELEBRATION

The flies, the heat, the arguments! Nominated for three 1998 Tony Awards, including Best Revival of a Musical, this Roundabout Theatre Company production of the 1969 Tony Award-winning musical presents the Declaration of Independence as the ultimate writing assignment. Scott Ellis, nominated as Best Director of a Musical, evokes the tension of the Second Continental Congress in Philadelphia, when the monumental process of breaking free of England began in earnest. Peter Stone wrote the book tides before his current hit musical, *Titanic*, while Sherman Edwards wrote the lyrics and music when "founding fathers" was regarded as a sexist term. Times change: audiences leave the theater aglow with patriotism. The large cast at includes Michael McCormick, David Huddleston, Paul Michael Valley, Carolee Carmello, and Lauren Ward.

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"JUST TREMENDOUS!" –Daily News

1776

"YOU HAVE TO LOVE THIS MUSICAL!" –New York Post

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1776
Music and Lyrics by SHERMAN EDWARDS
Book by PETER STONE
Based on a concept by SHERMAN EDWARDS
Directed by SCOTT ELLIS

GERSHWIN THEATRE BROADWAY AT 51 STREET

NEW BROADWAY CAST RECORDING ON SOUNDTRAX. SPONSORED BY HALLMARK ENTERTAINMENT

Chicago

THE MUSICAL

Winner of six 1997 Tony Awards including Best Musical Revival, CHICAGO is one of Broadway's biggest hits. With razor-sharp direction by Tony winner Walter Bobbie and some of the sexiest choreography by Tony winner Ann Reinking, CHICAGO tells the steamy, seductive tale of a chorus girl, Roxie Hart (played by Karen Ziemba), who killed her lover and became a media celebrity after a razzle-dazzle trial. Sounds like something right out of today's papers, but the actual case of Roxie Hart took place in the roaring '20s. Joining Roxie is her "partner in crime," Velma Kelly, played to perfection by Tony winning Bebe Neuwirth, and they are both aided by lawyer, Billy Flynn, played by three-time Tony winner Hinton Battle. The Grammy winning jazzy score, is by the team of John Kander and Fred Ebb (Cabaret) and the book is by Ebb and Bob Fosse.

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Special Advertising Section

RCA Victor

Broadway's leading label has recently released a deluxe 2-CD set of the smash Broadway hit, *Ragtime: The Musical*, which took the lead with 13 Tony nominations, including Best Musical and Best Original Score. With music by Stephen Flaherty and lyrics by Lynn Ahrens, *Ragtime* stars Brian Stokes Mitchell, Peter Friedman, Marin Mazzie, Audra McDonald, Mark Jacoby, and Judy Kaye.

The recording of Kander and Ebb's hot new production of *Cabaret*, starring Natasha Richardson, Alan Cumming, Ron Rifkin, and Mary Louise Wilson, is slated for release on June 30. It received 10 Tony nominations, including Best Revival of a Musical.

The Sound of Music, with music and lyrics by Richard Rodgers and Oscar Hammerstein II, stars Rebecca Luker, Michael Siberry, and Patti Cohenour, along with seven captivating children. The new Broadway cast recording of the Tony nominated musical was released in May.

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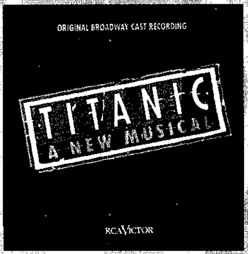
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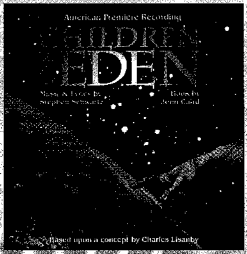
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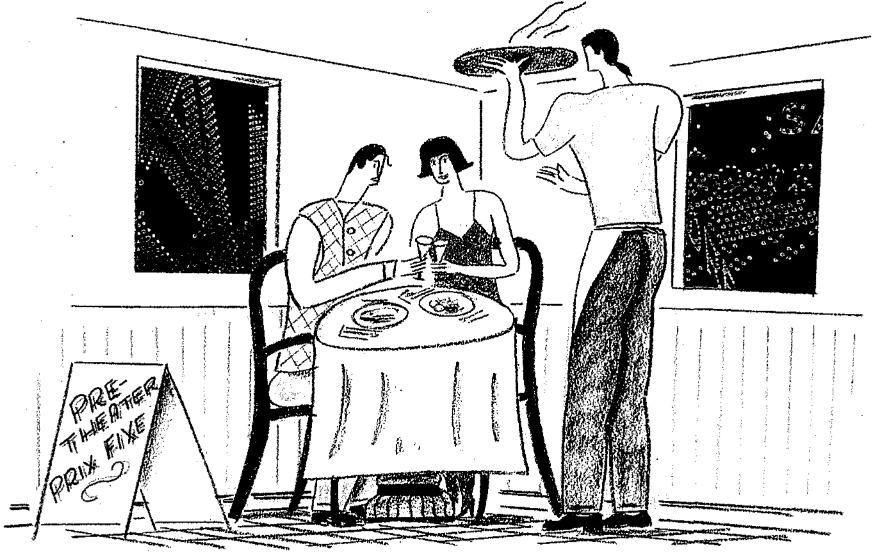

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Truman, Kaput

Jim Carrey plays the mild, unwitting star of a live TV show in which nothing happens, and then it ends. Why is everyone so interested?

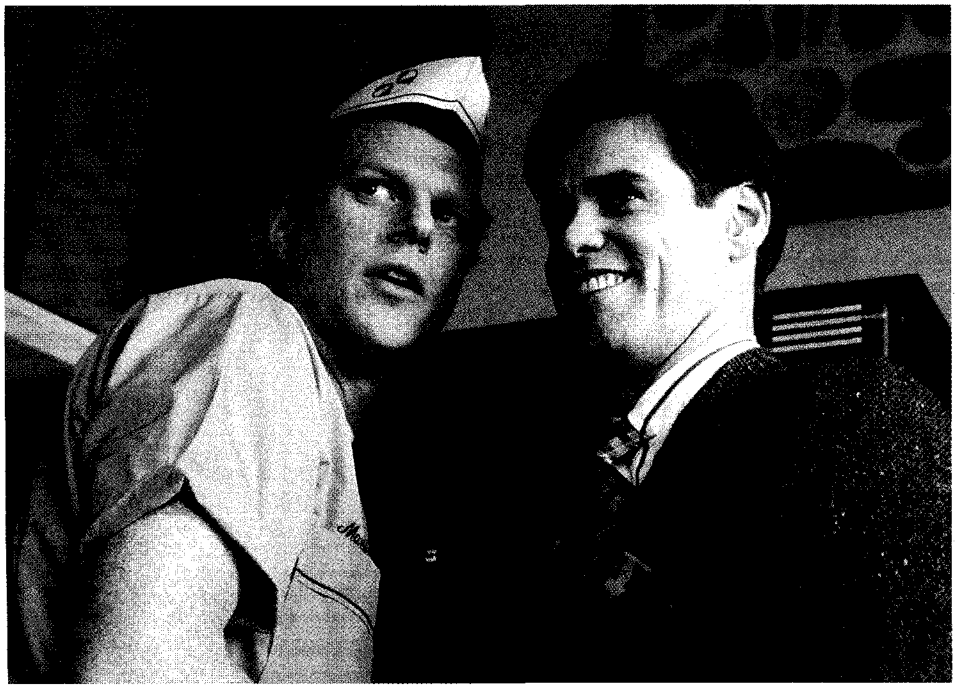
A CLEVER BUT EMPTY MOVIE THAT IS RAPIDLY turning into the most overpraised picture of the year, **The Truman Show** is about a young man who lives in a small town by the sea with houses as white as . . . well, as white as the new teeth that wealthy people seem to grow when they turn 60. The gleaming houses of this theme-park paradise are decorated with cute neo-Victorian trim; and in town, where the young man, Truman Burbank (Jim Carrey), works as an insurance salesman, the public buildings are constructed out of okay materials like glass and brick. The designers of *The Truman Show*—director Peter Weir and his wife, the visual consultant Wendy Stites—are witty enough to realize that the plastic utopias of the future will not, in fact, be made out of plastic. In the town of Seahaven, the light comes up bright and warm every day, but sometimes it comes up in a sudden surge, as if God himself had turned on the juice. In fact, God has. The lord of this realm is named Christof (Ed Harris), and he attempts to redeem the fallen world outside Seahaven by offering for our entertainment a perfect Eden of nothingness. Christof is a television "creator," solemn in beret and dark, collarless guru garb, and from his control room he wields absolute power over Seahaven, which, in fact, is a huge set built somewhere on the other side of the Hollywood Hills. From the day of his birth, Truman Burbank has been surrounded by actors, his every move captured by hidden cameras placed all over town. He doesn't know any of this, though he's restless and secretly unhappy, and he's beginning to suspect that something in his uneventful life is a bit weird. His banal, sunshiny routine—rising from bed, greeting neighbors, going to work—provides untold reassurance to the people around the world who watch him in bars, in bedrooms, even in throngs before giant screens in Times Square. Some of them never stop watching him.

I give so much of the premise of *The Truman Show* because the premise is the main thing the picture has going for it. In support of its idea, *The Truman Show* turns out to be intricately and merrily designed, with many sportive touches placed in the corners and backgrounds of shots. Conceptual originality isn't nothing—in fact, it's remarkably rare in a large-scale summer movie, a movie that couldn't have been easy to sell to the Christofs who run the film business. Some of the jokes planted by Weir and screenwriter Andrew Niccol run on a delayed fuse, hitting us with teasing slowness—for instance, the posters warning of the dangers of air travel, which, we realize, have been created by Christof to scare Truman into staying home and remaining in the show. It's fun to watch the TV-set reality fall apart now and then as the actuality below and around it unwillingly slips into view—the studio rain shifted a few feet by technicians so it lands on Truman; the spasmodic, stop-and-go movements of the actors jerking themselves into place so they can photograph Truman, as he passes by, with hidden cameras. For a while, the movie has a fizz of strangeness. We watch one reality encasing and controlling another.

What *The Truman Show* doesn't have is dramatic or emotional power—or much meaning either. Jim Carrey plays Truman as a little boy in a large body—as a friendly, grinning dorky American. Carrey acts with his elbows, his shoulders, his ass; he does his abrupt tormented-duck gestures and his half-conscious-schoolboy frown, misery ascending from cheekbones to high, furrowed brow. It's the filmmakers' point, of course, that Truman has been infantilized, kept in the womb, but Carrey is too much a farceur and clown to suggest what inner life might be awakening in the newly rebellious man. He doesn't move us (as, say, James Stewart or even Bruce Willis would have), because he can't show us the nascent self inside the troubled Truman; he can only turn slapstick up or down in volume. He gives a frenetic but emotionally inert performance.

In any case, the movie is being praised not so much for its craft as for

***Show* me: Real guy (Carrey, right) with his "best friend" (Noah Emmerick), who's really an actor.**



Photograph by Melinda Sue Gordon/Paramount Pictures.

its alleged "subversive" implications—the media-age critique, the metaphysics of illusion and inauthenticity. But *The Truman Show* is too vague in its metaphors to mean much of anything (it's about control, it's about surveillance, it's about paranoia . . .), and its various satirical thrusts don't go together—if anything, they cancel one another out.

Consider: Weir and Niccol establish the tyranny of total pleasantness. If the *Saturday Evening Post* of the fifties had fornicated with *The Donna Reed Show,* Seahaven might be the result. Yet the members of the viewing audience are so wrapped up in Seahaven's utterly bland existence on TV that they forget to live their own lives. But what's the point of the satire? It doesn't connect with anything. In the real world, the kind of television spectacle the public gets wrapped up in—soap operas, *Jerry Springer, ER,* or a serial documentary like *An American Family*—are all full of incident, emotion, and rage (however ersatz). Even *Seinfeld* has crises, albeit of the spluttering, tempest-in-a-teapot variety. In a recent *Times* column, Frank Rich mentioned the O.J. trial, the death of Princess Di, and the L.A. freeway suicide as examples of the kind of TV mania that *The Truman Show* is getting at, but none of these things is more than distantly relevant to the movie. Violence, scandal, and disorder—that's what mesmerizes the audience and turns it into a collective Peeping Tom. An audience watching a man who does nothing is just a conceit—a Warholian nowhere that is hardly a danger to us, hardly an example of something we fear we might become.

If Truman the TV subject had been a man condemned by Christof to a life of violence, and if he had wanted, on the contrary, to live peacefully but wasn't allowed to do so by his creator or his audience—*that* bit of satire would have hit us where we live. (We don't want the people on *Jerry Springer* to behave like adults; we want them to behave like apes.) And again: If Carrey's unconscious Truman had wanted to break out and feel something—by sticking a nail into his palm or killing someone—then the filmmakers' conception of the character might have packed a wallop. But what's onscreen has no punch, no teeth; it doesn't even scratch.

The movie is about as "subversive" as *Forrest Gump,* another soothing film about an innocent stumbling through his existence. This is a profound movie for people who don't like to think, or perhaps for people who are in the media and *of* the media, and can't imagine any life outside it. Weir's metaphoric realization of their situation startles them. Larry King thinks it's a devastating movie, and so does Frank Rich, who has managed, for some years, to write a national column in which he repeatedly deplores the trivialization of politics by show business while himself avoiding such trivialities as the economy, race, and international affairs. That so resourceful a journalist as Rich has become part of the malaise of our media-saturated society is troublesome. *The Truman Show,* however, will not disturb anyone's sleep. Most people, I suspect, will enjoy it as a kind of witty sci-fi escape fantasy (will Truman get out?)—a more creative and extended version of Rod Serling's *Twilight Zone.*

AT THE BEGINNING OF **Under the Skin,** AN UNnerving and brilliant little English movie, the 19-year-old Iris (Samantha Morton) lies on her bed naked, daydreaming about her mother while drawing on her own body with a black Magic Marker. This opening shot is a movie in itself—the inscribed and mapped landscape of nakedness (the camera follows the pen raptly), the strange preoccupation and forlornness of the girl, the combination of adolescent dreaminess and womanly splendor. *Under the Skin,* which was written and directed by Carine Adler, is a movie about the female body cast in the form of an urban fairy tale. In Liverpool, a mother (Rita Tushingham) has two daughters named after flowers: There is Rose (Claire Rushbrook), the favorite, who is pregnant and happily married, and Iris (Morton), the younger—single, rebellious, and unloved. When the mother quite suddenly dies, Iris feels nothing—or nothing that she can bring to the surface—and she pitches into a downward spiral of alcoholism and sex. Prowling the streets like a prostitute searching for her own Jack the Ripper, Iris is a little crazy, yet she's also just a self-hating girl hungry for connection. One can't help thinking to oneself, *This is the way it happens—this is the way someone loses herself and goes over the edge.*

Samantha Morton, who is 20, has a long, very mobile body and short hair that makes her features seem large and eager and almost scarily ravenous. As Morton sprawls in bed in an erotic fog (Iris's head is filled with luscious dirty thoughts), she abandons herself to acting in a way that no young American actress would dare. Some of the sex scenes are squalid, but the movie itself couldn't be more delicate in feeling. Using a handheld camera, Adler follows her heroine down streets, in and out of bars and a rumpled apartment; the style is rough but lyrically alive and emotionally potent. *Under the Skin* really *is* a fairy tale after all: No frog prince appears, but the movie doesn't end in an alley, either. Carine Adler has made a genuinely erotic film without a tinge of exploitation. *Under the Skin* is a triumphant debut. ■

David Denby's 1998 reviews are available at **newyorkmag.com,** *along with movie news, a schedule of upcoming openings, and more.*

Missouri-born writer prefers Tennessee. On my worst burbon days, perhaps I should say "misery-born." Critics loved me when I was young, then didn't get it later on. Maybe it's what happens when you write about family, mother and sister. Hollywood rejects my first script. What do I do? I turn it into the play of the century. Brando screaming, "STELLA!" The theatre was never the same. Menageries, cats and iguanas creep into my titles. And even a Rose Tattoo or two. See my real genius exposed Tuesday night, June 9, at 8pm ET on A&E's Biography®.

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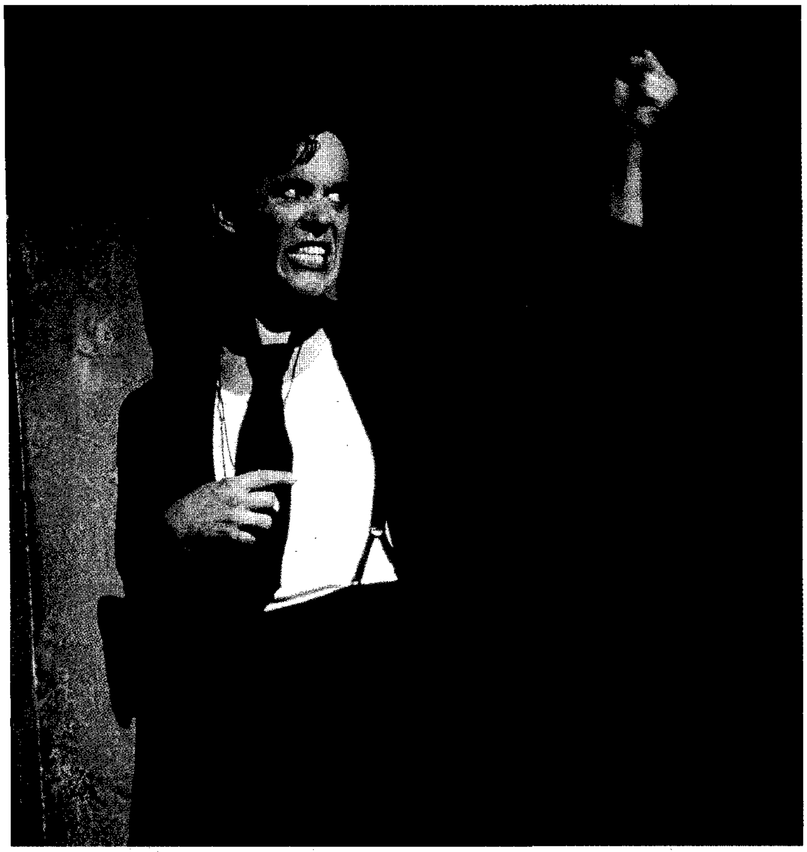


Unsweetened prince: Alex Jennings hams it up as a rather manic Dane.

BY UNOFFICIAL CONSENSUS, **Hamlet** IS THE world's most famous play. Listening to it is like reading *Bartlett's*: It seems to be made up of not so much lines as quotations. This is a problem for the actor playing the Dane: how to make the familiar sound fresh without perverting the sense or incurring charges of preciosity. Especially since jaded spectators go less for *Hamlet* than for the Hamlet.

What a part! Every actor's (including most comedians') dream or nightmare; has there ever been a great performer, male or even female, who hasn't played it or tried everything to get it? For Hamlet is (to quote Humbert Wolfe in another context) "to each the face of his desire." Oh, to be so brave, noble, eloquent, intellectual, impassioned, romantic, torn, and heroically dead! As a result, this very long play, almost always cut, is usually reconceived and fiddled with by its Nero-ish director while Rome or reason burns.

In the visiting Royal Shakespeare Company modern-dress *Hamlet,* as directed by Matthew Warchus of *Art* fame, we start with Hamlet's scattering his father's ashes while behind him, on a screen spanning the entire stage, are home movies of the child Hamlet gamboling in the snow with his beloved daddy. We gather that he had a happy childhood. But why must the snows of yesteryear be rerun at play's end? Is redundancy the soul of wit?

Next comes a seeming nightclub scene—actually Claudius and Gertrude's wedding reception at Elsinore. Numerous dining tables dot the great hall as guests dance to Gary Yershon's featherweight music. Several young women seem candidates for Ophelia; too bad that the one who turns out to be she (Derbhle Crotty) is a largish, raw-boned, charmless actress, interesting in name only, and nearly inaudible. We see Alex Jennings, the Hamlet, slinking around while Claudius (Paul Freeman), small and snarling, rattles off his speeches fiercely but indistinctly. A tiny girl is being waltzed around by Ophelia while a bespectacled little nerd (Colin Hurley), who'll turn out to be Horatio, informs the Prince that his father's ghost has been sighted by Marcellus and Barnardo. And who the hell are they, since the castle-platform scene has been cut? Pronto, stage left, a gent in impeccable evening attire, his face spotlit, appears.

The Ghost (Edward Petherbridge) leads Hamlet to what must be the castle chapel, judging by a huge projected rose window that comes and goes at will. The set's main solid element is a large, square black column, thick enough to be Ophelia's chamber, among other things. Equally important is the trapdoor through which a number of scenic features ascend, e.g., Polonius's office, complete with filing cabinets. But for a while we are in what seems to be the nightclub's inner sanctum, the place where in old B movies dirty deeds were hatched. More and more, Hamlet becomes the Leslie Howard figure who'll set things right by shooting up the Stork Club. The Queen (welcome back, Susannah York, under whatever auspices) sports a Mary Astor coiffure that any movie buff recognizes as boding no good.

Jennings's Hamlet is a smart-ass. Smart Alex is gifted and handsome but plays here a moping wise guy, a comic—or tragic—cutup, a fellow of funny hats and accents, with a pistol in his brown paper bag. Watching *The Mousetrap,* he wears whiteface and a loud red ringmaster's jacket; earlier, he receives the players crowded into a garret full of old trunks, perhaps befitting a truncated production. He speaks individual lines fittingly but rarely conveys any feeling. David Ryall is an acceptable Polonius, William Houston a tolerable Laertes. Petherbridge comes into his own as the Player King, and, as the Gravedigger, Alan David is amusing enough.

But what absurdities in the staging! The play-within-the-play is done in silhouette behind a sheet for no good reason, and watched by only the main characters (no court!), including Rosencrantz and Guildenstern in periwig and lackey's garb, which they shed as casually as they donned it. And would people confuse which of them is which if one of them is played by a black actor?

Photograph by Clive Barda.

Fortinbras—and, with him, Hamlet's great "How all occasions" soliloquy—is cut, but Ophelia's narrative of how Hamlet crazily courted her is acted out in grotesque supererogation. The dead Ophelia, dumped out of her coffin for burial, is pulled out of her grave and waved about by contending brother and lover. And much more. Or less.

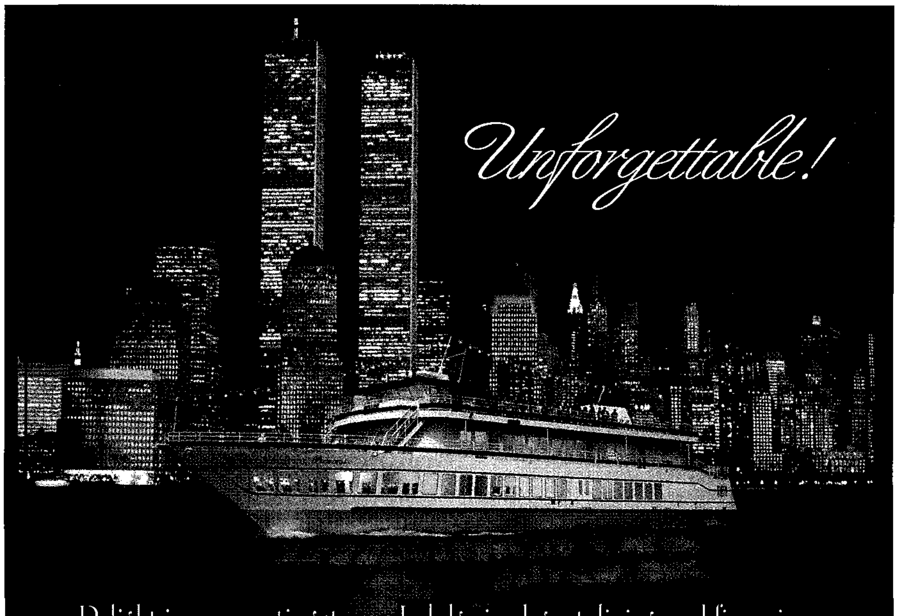
It makes one wonder. Why is the musical world so much smarter than the theatrical? No one messes around with a Beethoven symphony or Chopin concerto the way *Hamlet* keeps being mercilessly improved. To be sure, it exists in three texts, allowing the director some leeway; but must the liberties taken be worse than what befalls an orphan in a Dickens novel? A fine account of what has been perpetrated on *Hamlet* between 1922 and 1987 can be found in the British drama critic J. C. Trewin's *Five and Eighty Hamlets.* Reading this short and savvy book is more rewarding than watching most productions—certainly this one.

A TWO-COTTAGE INDUSTRY, **Power Plays** IS two one-acters by Elaine May framing one by Alan Arkin, who directed all three, and featuring them and two of their respective offspring: Elaine's daughter, Jeannie Berlin, and one of Alan's actor sons, Anthony. Families that play together stay together—when talented—in our warm affection, as these do. The plays themselves are an iffier matter.

The opener, *The Way of All Fish,* is the best of the lot. A dynamo of a celebrity employer, finding her dinner options collapse, is reduced to Japanese takeout with her passive-aggressive secretary, who wants to be promoted to assistant and gradually reveals her persistent fantasy of achieving fame by assassinating someone famous. The ensuing eggshell dance is hilarious, where cat and mouse exchange roles in dizzying rotation.

Next comes *Virtual Reality,* in which a warehouse foreman tyrannizes a strangely literate but befuddled worker into rehearsing the unpacking of delayed crates by emptying imaginary ones. The exasperated employee invents goods that the supervisor can approve or reject without providing guidance or explanation. It is absurdist farce that, though clever, could use some pruning.

What should be the culmination for this splendid foursome, *In and Out of Light,* about a Jewish dentist planning a bit of adultery with his ex-stripper hygienist, while a hypochondriacal patient and problem son with dread revelations clamor for unwanted attention, proves anticlimactic. Though the dentist's office is almost as good a vaudeville venue as the bedroom, in this overextended skit daffy turns into taffy, and a surfeit. An uneven evening, then, but not without dividends. ▬



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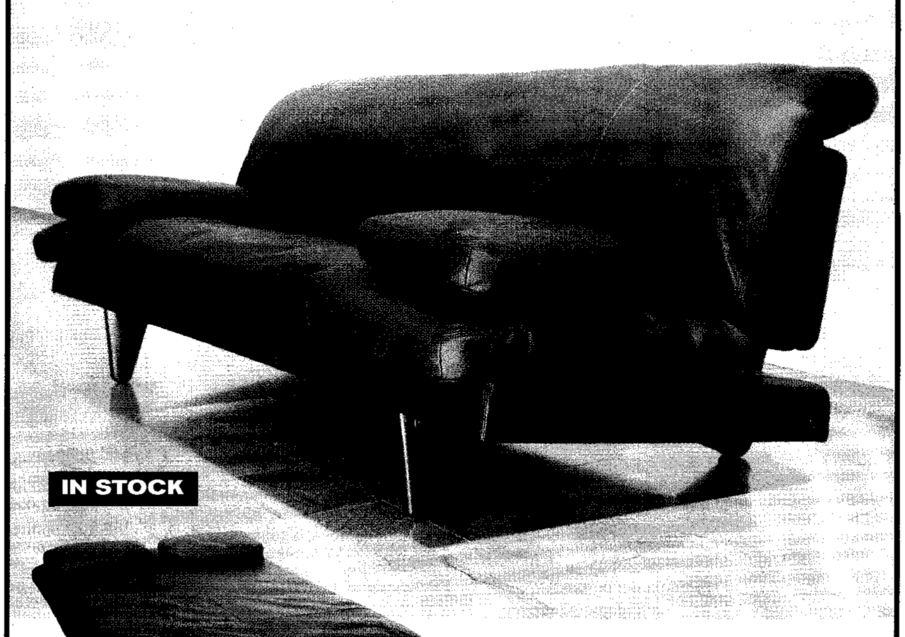

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ART **MARK STEVENS**

Bee-ing and Nothingness

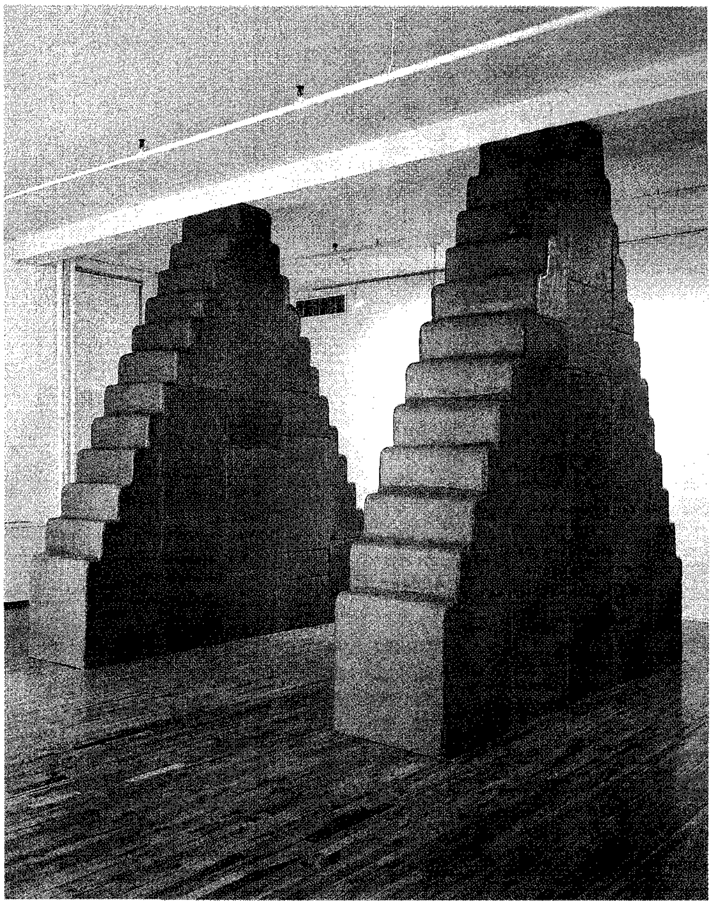
In the hands of Wolfgang Laib, pollen—painstakingly, ritualistically gathered bit by bit over months—becomes luminous art.

MANY PEOPLE SCOFF AT ARTISTS WHO USE odd materials or stage eccentric performances. They are usually right to do so. Art today is rich in witless posturing, philosophical boilerplate, ostentatious anger, and conventional shock. But there remain artists who are significantly strange, with lives and work that warm the imagination and set contemporary culture into sharp relief. The most interesting rarely work the fashionable ground of sexual and political confrontation, which now yields an arid, ungenerous art. Instead, they offer a more radical and mysterious critique of modern culture. Among them is the German artist **Wolfgang Laib,** now the subject of a small exhibit at the Sperone Westwater Gallery in SoHo. Laib is a contemporary emanation of an ancient vocation: the hermit who withdraws from the world in order to clarify his spiritual understanding by concentrating upon the essential. Among other things, he spends each spring collecting pollen.

Laib originally planned to be a doctor and qualified to practice medicine in 1974. However, he found the scientific view of the body that was presented in medical school shockingly limited. "So I began to search for something else," he once said, "—for another body." Not surprisingly, he began serious study of Eastern and pre-modern religions, among them Buddhism, Jainism, and medieval Christianity. In 1975, he made the first of his many "milkstones," in which he carved a slight indentation into a piece of brilliantly white marble and filled the cavity with milk. The milkstones were astonishing to look at. (I had never seen such a white.) But Laib did not want to aestheticize the work, as if the milk were paint and his milkstone a kind of white-on-white Robert Ryman painting. He did not want, in short, art that was just art. Pouring milk on stone took on the sacramental air of ritual; the milk itself evoked intimacy, nurture, purity, and the beauty of first things. It was, as he said, at once "chaste and sensual." Joining milk to marble, soft to hard—the two became inseparable in these works—reflected the Eastern aspiration of harmonizing opposites.

Shortly after making his first milkstone, Laib began forming a ritual around another essential element of nature—the pollen. He would gather it from the meadows around the rural village where he lives, sifting it carefully through muslin. To fill a few small jars each year takes months. (The repetitive process, however, has a meditative quality.) Like milk, pollen is a material that is also a first principle. It has an inner light. Laib sometimes forms the pollen into radiant rectangles on the floor that look as precise—and evanescent—as Tibetan sand paintings. He also forms it into mounds. The show at Sperone Westwater doesn't have any milkstones, but it does contain a small work made of hazelnut pollen. Just 2¾ inches high, the pollen resembles a mountain.

Is it strange to spend one's days collecting pollen in a meadow? Of course. Is it fundamentally stranger, however, than turning oneself into a worker bee in a corporation? Is it stranger than talking to birds, as St. Francis did? (Laib is particularly fond of that saint.) Although Laib is not a satirist, his gathering of divine dust in the meadow represents among other things a wonderful satire on human greed. He gathers the lightest form of gold; others mine money. Like most other visionaries, Laib dislikes compromise; he is interested only in an absolute transformation of human consciousness. Milk and pollen symbolize potential and the cre-



Laib's beeswax sculpture *Nowhere—Everywhere* (1998).

Photograph courtesy of Sperone Westwater Gallery.

ative energy of transformation. “Society is aware of the ecological argument,” he has said. “You don’t need an artist to say it. The discussion in our society is more about repairing things. That’s not enough for me. I want a total change.”

In recent years, Laib has also been working with beeswax—often making what look like houses. In his last New York show, he made a series of boats in beeswax that were raised into the air. “If you turn a house upside down,” he says, “it is a ship to travel away.” The main piece in the current show, *Nowhere—Everywhere,* is two large forms built of blocks of beeswax. This piece evokes ancient architecture, in particular the ziggurat of the Assyrians. The stepped forms suggest, as all Laib’s work does, a voyage or passage to a spiritual plane. Laib reveres empty spaces; he hates furniture and the clinging clutter of things. Any object he makes must rest lightly in space. Beeswax is not a human material; like the pollen, it seems infused with light. It also has a pungent scent that fills the gallery—a transporting aroma like that of incense.

Laib’s art looks very uncomfortable in a SoHo gallery. It was made, after all, by an artist who believes that the striving for fame and individuality in Western culture tragically separates us from the natural world, dividing the body from the mind and the material from the spiritual. And SoHo, bless its shiny heart, does not talk that kind of talk. (The artist is currently thinking of siting a beeswax piece in a cave in the Pyrenees.) But Laib also does not come on too strong, damning this environment in any obvious manner. He has not signed up with any particular religion; he finds them all too “historical.” Nor has he taken up with a New Age movement. He does not burden the present with dogmas. To serve the future, he keeps alive aspirations lost in the past.

THE BROOKLYN MUSEUM OF ART IS NOW EXhibiting **Masters of Color and Light: Homer, Sargent, and the American Watercolor Movement,** a beautiful show of 141 works ranging in date from 1777 to 1980. Because of the delicacy of the medium—watercolors fade in the light—these pictures from the museum’s great permanent collection of watercolors are rarely seen. And almost never in such numbers. Not surprisingly, the high point is the work of Winslow Homer, who was a greater watercolorist than oil painter. But there are many other extraordinary works. Until World War II, watercolor had a special place in American culture. Often, it seemed to combine a reverence for detail with something sweet, humble, and homespun. You can see a long-lost America, for example, in the work of two Hills—John Henry and John William—who made landscapes of brilliant sobriety in the 1860s and 1870s. ■

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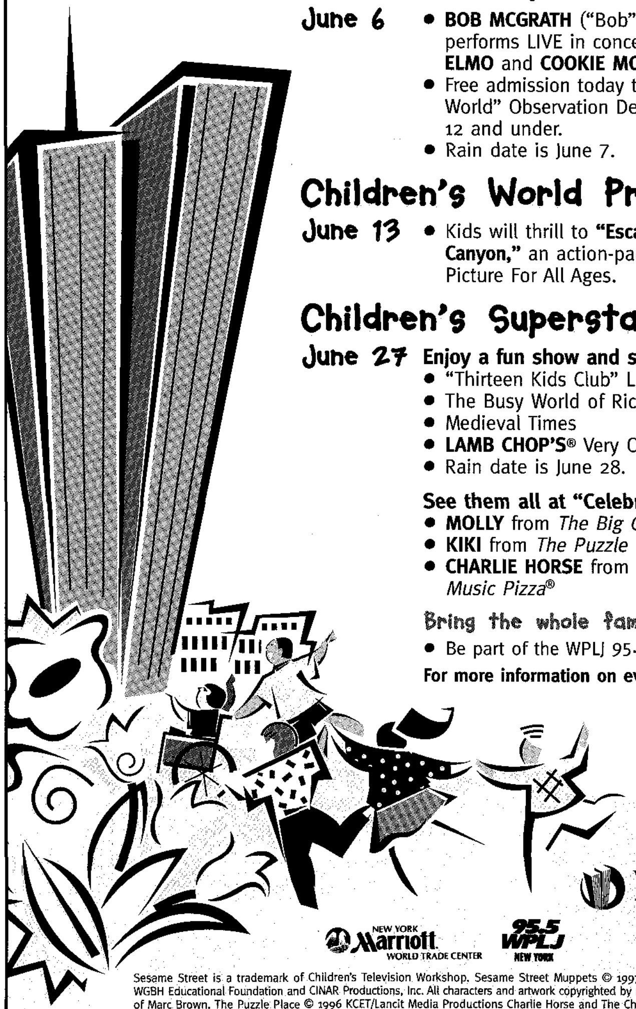

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CLASSICAL MUSIC PETER G. DAVIS

Heat Conductors

Major orchestras (but not New York's) are eyeing the adventurous Simon Rattle; James Conlon, an American in Paris, briefly returns.

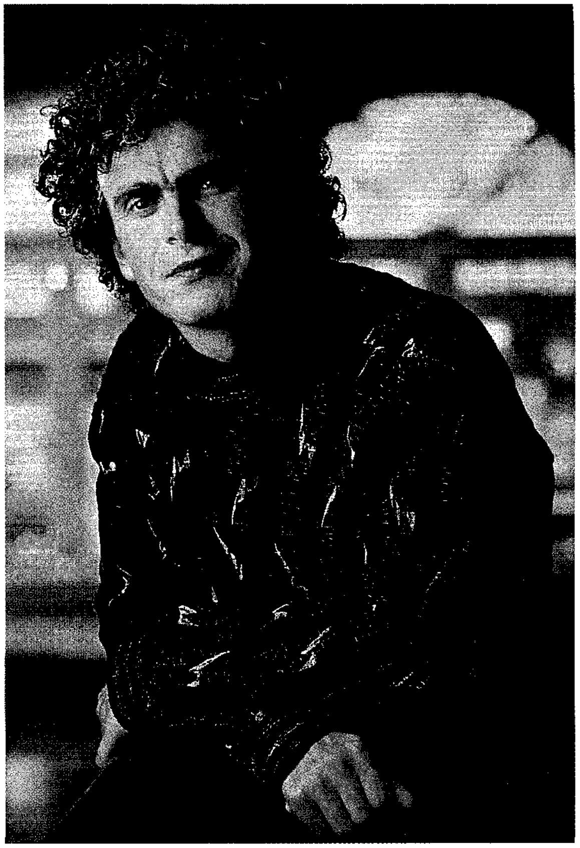
NOW THAT THE PODIUMS OF SO MANY MAJOR ORchestras are about to be vacated, the great conductor hunt has gone global, and the name everyone hears is **Simon Rattle.** Soon to leave his City of Birmingham Symphony Orchestra after a fruitful association of almost twenty years, the hot, youngish (43) British maestro, some say, is bound to snatch the big plum, the Berlin Philharmonic, when Claudio Abbado steps down in 2002. The Cleveland and Philadelphia orchestras are also in the market for music directors, and it's safe to say that Rattle has at least crossed people's minds in those cities. Even our own Philharmonic has begun to think about a successor to Kurt Masur a few years down the pike, although management denies having approached anyone as yet. When it does, I suspect, the Philharmonic will show little interest in courting a music director as highly spiced and with so many unconventional notions about how a symphony orchestra should function as Rattle. I was even more convinced of that when, on my way to attend Rattle's farewell concert in Avery Fisher Hall, I met one connoisseur of orchestras and conductors headed homeward to watch the season finale of *Ally McBeal.*

Rattle himself plans to leave his options open for now. Even if he does eventually decide to take another permanent post, I would be surprised to encounter him hereabouts in a capacity other than that of an occasional guest. Despite a few significant exceptions, our East Coast orchestras have traditionally looked to central Europe for music directors, preferably conductors with strong credentials in the classic German-Austrian repertory that has been basic listening for American symphonygoers for more than a century. Take our soon-to-depart maestros: Wolfgang Sawallisch in Philadelphia, Christoph von Dohnanyi in Cleveland, and Masur in New York—solid, dependable German conductors who have kept Mozart-to-Mahler performance standards high but, I think, are not original musical personalities destined to join the immortals. But since they have successfully maintained the status quo, kept conservative subscribers happy, and created little controversy, their orchestras will probably play it safe by trying to find three more music directors just like them.

Although Rattle is hardly a fire-breathing Young Turk, he is still no doubt too radical for such supercautious and delicately balanced organizations as the orchestras in Philadelphia or New York. On the other hand, the local orchestra scene might be a livelier place if someone took the chance. One of Rattle's long-range projects during his Birmingham tenure has been an end-of-the-millennium survey of twentieth-century orchestral music, some of the thorniest scores by Stockhausen, Boulez, Birtwistle, and Tippett as well as the by now comforting classics of Stravinsky, Bartók, Hindemith, and the rest. Everyone was certainly challenged and not everything was liked, but neither did the world end; the audience did not vanish, community support for the orchestra is apparently stronger than ever, and Birmingham is a more musically literate city than it was ten years ago. Such adventurous in-depth programming, of music old or new, is unimaginable in New York, even though audiences here may not be as unsophisticated, unreceptive, or just plain lazy as they must sometimes seem to Lincoln Center's tastemakers.

In any case, Rattle was wise enough to avoid offering anything threateningly outré for his swan-song concerts. Even at that, the two programs were cleverly organized to show off his and his orchestra's versatility, while at the same time giving a chronological mini-overview of the orchestral repertory. Covering the styles of three centuries, the journey started out in the Baroque (a suite from Rameau's *Les Boréades*), proceeded through the Classical age (Haydn's Symphony No. 86), moved on to the early Romantic (Beethoven's *Eroica*) and late Romantic eras (Mahler's Seventh), and ended up in the present (Oliver Knussen's Symphony No. 3).

No, all was not perfect. Anyone who swoons over the creamy sounds produced by the Vienna Philharmonic would be disappointed by this orchestra's rather



Rattle: Crossing everyone's mind but leaving his *options open.*

gritty textures and occasional technical lapses. Then, too, the Birmingham phenomenon has been typically oversold by an enthusiastic British press, and that may have turned off a lot of people to the qualities of both the orchestra and its conductor. But for anyone willing to listen beyond surface beauty, never a Rattle priority in any case, this is a remarkable ensemble, one that articulates its leader's ideas with uncommon clarity, precision, and freshness, while projecting a fierce commitment I rarely hear in sleeker but dégagé performances by more glamorous orchestras. And if Rattle's ideas are sometimes debatable, they are always valid and worth pondering—I've seldom heard an *Eroica* performance that turns all the corners in this still-astonishing work so boldly to confront an audience with its revolutionary symphonic thinking. That is just one of Rattle's special strengths, and one reason why orchestras everywhere, whether they know it or not, are sorely in need of him.

ANOTHER VALUABLE CONDUCTOR FROM whom we hear too little passed through town not long ago: **James Conlon.** It's ironic that Conlon, an American in his mid-forties, bases his career in Europe, as principal conductor of the Paris Opéra and music director of the city of Cologne in Germany. We could also use him here, but perhaps no one thought to ask. At least Conlon returns home now and then as a guest, and he recently appeared with the Philharmonic leading a rare score by Alexander Zemlinsky: *Die Seejungfrau,* an extravagant 45-minute tone poem based on a variation of the familiar Rusalka-Ondine legend.

A composer rated highly by Schoenberg and Mahler, Zemlinsky, along with his music, was pretty much snuffed out when Europe went to war. He made it to America, but lacking even Schoenberg's meager survival skills, Zemlinsky died a forgotten man in Larchmont in 1942. His fastidiously crafted music, mostly in a lush late-Romantic idiom, has come back into fashion lately, and nearly all of it—operas, symphonies, songs, string quartets—has been recorded, much of it for EMI Classics by Conlon. I call this music "lush," but only in the sense that Zemlinsky makes full use of post-Wagnerian harmonic and thematic transition techniques; like the tonal music of the young Schoenberg (a Zemlinsky pupil), his scores have a peculiarly abstract, even chaste quality that sets this composer's work apart from the more erotic music of contemporaries like Strauss, Korngold, or Schreker. In that respect, Zemlinsky's personal style is ideally suited to express the tragic fate of the pure little water sprite. *Die Seejungfrau* is a lovely discovery, and the Philharmonic under Conlon made every note sound absolutely gorgeous. ▬

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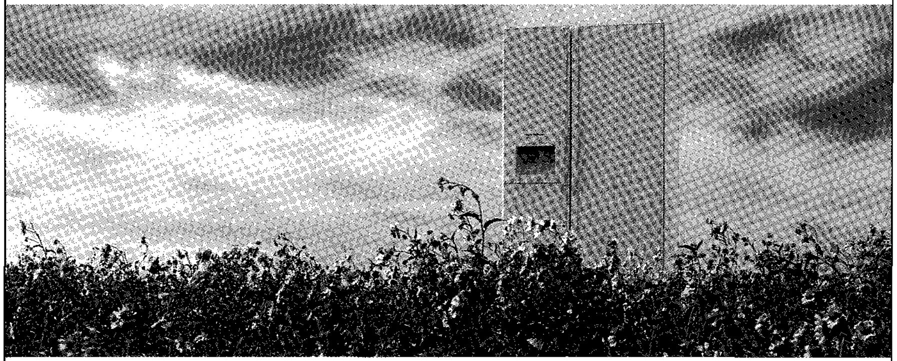

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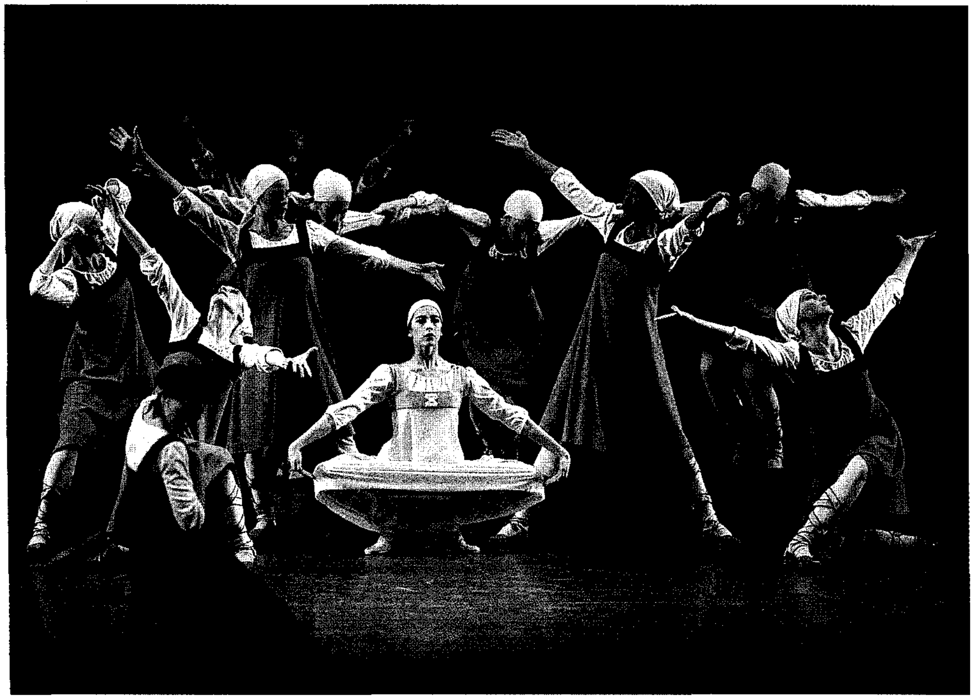
DANCE **TOBI TOBIAS**

Second Marriage

This time, it's the NYCB doing Jerome Robbins's 'Les Noces'; gimmicky emptiness from the very popular Parsons Dance Company.

JEROME ROBBINS HAS BEEN ASSOCIATED WITH THE **New York City Ballet** for 50 years—as dancer, dance-maker (to this day, second only to Balanchine), discoverer and developer of young talent, associate artistic director, and, eventually, éminence grise. Quite rightly, the company (in residence at the New York State Theater through June 28) devoted this season's gala performance to his work. The centerpiece of the evening's program was the company premiere of *Les Noces,* created by Robbins for American Ballet Theatre in 1965.

The first staging of the eponymous Stravinsky cantata, which borrows from Russian folk material to evoke a traditional peasant wedding, was created by Bronislava Nijinska, under the auspices of Serge Diaghilev, in 1923. Nijinska's ballet remains incontrovertibly the more original and forceful—in design, visceral power, and emotional effect. Ironically, Robbins himself considers that version superior to his. However, the Nijinska had long disappeared from the dance world's active repertory when Robbins decided to have a go at the score. After England's Royal Ballet retrieved Nijinska's *Noces* in 1966, Robbins declared that if he had seen her work before attempting his, he would never have tackled the material.



Alexandra Ansanelli, center, as the bride in *Les Noces.*

Apparently, he's had second thoughts—prompted, perhaps, by the impulse to see the best of his dances alive and well now that he, at 79, is visibly feeling the effect of advancing years. Since mounting a ballet on the rising generation of dancers is one of the best ways of ensuring its future vitality, one should be grateful for NYCB's undertaking. It's a pity, though, that we can't have Robbins's *Noces* in its full glory, with the music—rendered by four grand pianos, a small orchestra of other percussion instruments, and a singing chorus and soloists—coming at us from the stage, so that our ears and eyes are struck by a double measure of vitality. In the ABT production, the complex frenzy of sound emanating from the same space as the dancing was an equal, and seemingly indispensable, partner in the theatrical enterprise. The official word about the taped score that accompanies the present production is that Robbins was recently much taken by the rendition of Moscow's Pokrovsky Ensemble, working in a folk-music style, and elected to use a recording of it. Since the result is pallid and Robbins rarely miscalculates when it comes to putting on a show, one suspects he's too much of a gentleman to point out that budgetary concerns prohibited live music.

The choreography, frankly conceived in a *faux*-naïf mode, is striking and consistent in style throughout. It's dominated by the interplay of chorus (friends of the very innocent, very young bride and groom) and soloists (the tremulous principals, their parents, the matchmaking couple). All of the individual characters are seen as pawns in the rituals of a tight-knit community from which they draw their identity and strength. Robbins deftly varies the emotional terrain by emphasizing the blithe earthiness of the matchmakers, the anguish of the two mothers, who sense that their children are being torn from them, and, especially, the fearful uncertainty of the inexperienced pair. The groom's virile prowess is lustily encouraged by the male contingent; the virgin bride is hypnotized by female rituals, both sympathetic and brutal (such as the shearing of her long hair), into a kind of accepting submission. Robbins's treatment of the moment of sexual consummation is brilliant, suggesting—just suggesting, mind you—that what started out as a terrifying physical event for the young pair is the beginning of a personal bonding we might even call love.

As usual, Robbins was unerring in his casting. The selection of Alexandra Ansanelli—young, small, and fragilely built, but with clear star power—to play the bride is just one example. The ensemble as a whole, working against the grain of NYCB style, is not suffi-

Photograph by Costas.

ciently grounded and sinewy. Even today's sleek, streamlined ABT could do better in this department. Now that *Les Noces* has been remounted, might it not be borrowed back?

IT'S A PUZZLEMENT, AS RODGERS AND HAMMERSTEIN'S King of Siam said. The **Parsons Dance Company,** a chamber group that showcases the choreography of the former Paul Taylor star David Parsons, enjoys enormous popular success—globally—and tremendous financial support without being any good. Recently it played a week at City Center, a big-time house Taylor himself can hardly afford or fill, its only ticket-selling insurance the guest appearances of classical ballet's latest hot item, Vladimir Malakhov. Parsons's promotional machine seems to be indefatigable, with the choreographer, affable and a hunk, available for disarming interviews and escapades like lying in the buff on an urban parapet for the lens of Annie Leibovitz, celebrity photographer. Parsons has (in)famously said he's out to give audiences what they want. Hardly the most pure or focused of artistic goals, it is certainly fulfilled—by "lite" entertainment designed to attract people who are not all that interested in dancing.

Anthem, new this season, is an apt example of Parsons's creations. As usual, it's based on a gimmick, here the use of flags ranging in size from gigantic to minuscule, exuberantly colored and rippling silkily as they're manipulated by dancers on the run. A point is half made about the seizing from militaristic authority of the freedom to be you and me. As in most Parsons works, the message manages to be both vague and banal. The choreography itself seems oblivious to the basic elements that differentiate a dance from unshaped energetic motion—a well-defined vocabulary, rhythmic phrasing, clarity and variety of stage patterning, and an overall structure.

Parsons is unable to sustain a movement idea—it's as if he suffered from attention-deficit disorder—let alone develop it. The ostensible love duet in *Anthem* might be a dejected exercise routine and is periodically interrupted by those flying banners to veil the fact that there's nothing conclusive going on, either physically or emotionally. Despite the athleticism and alacrity of Parsons's engaging dancers (none, however, as subtle a performer as Parsons was in Taylor's work), it's frustrating and eventually exhausting to watch move upon move add up to zero. Parsons's inconsequential, hyperactive, superficially decorative stuff may, for all I know, be what the general public wants. Works of art, however, are not consumer goods, and it's essential that the artist call the shots, that it be the choreographer, not the audience, who shapes the response to the question "Shall we dance?" ■

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TELEVISION **JOHN LEONARD**

Urban Anthropology

Public television stayed away from 'More Tales of the City,' leaving Showtime to pick up the sequel to a series that's sharp if not Balzac.

Telling *Tales:* Paul Hopkins, Laura Linney, and Bill Campbell in Maupin's *City* sequel.

Photograph by Paul Bray/Showtime.

BEFORE I GET STUFFY ABOUT ARMISTEAD MAUPIN'S **More Tales of the City** (Sunday and Monday, June 7 and 8; 9 to 11:30 P.M.; Showtime), let's rehearse the usual pieties. That public television failed to follow up on the astonishing success of the first six hours in 1994 is, of course, a craven scandal. They said they couldn't get the funding. They said they didn't do sequels. They neglected to mention the condemnation of the mini-series by the state legislatures of Georgia and Oklahoma, the bomb threat in Chattanooga, or the twelve-minute videotape of "offensive" snippets forwarded by the Reverend Donald Wildmon to every member of Congress along with a covering letter outraged about "nudity, drug use, passionate homosexual kissing and bed scenes of homosexuals doing their thing, profanity, and adultery." So much for Left Coast sex in the seventies, as serialized in the San Francisco *Chronicle* and published as a best-selling six-volume shaggy-dog boardinghouse novel by a camp O. Henry. So much, too, for 14 million viewers.

Enter Showtime, as it did in 1996 when Ted Turner didn't want Anjelica Huston's *Bastard Out of Carolina;* as it will this August so we can see Adrian Lyne's orphaned *Lolita.* If Chloe Webb and Paul Gross are among the missing, we do get Olympia Dukakis back from the original cast as Anna Madrigal, Laura Linney as Mary Ann Singleton, Bill Campbell as Dr. Jon Fielding, Barbara Garrick as DeDe Halcyon Day, and Thomas Gibson as Beauchamp Day. Nina Siemaszko and Paul Hopkins are just fine filling in as Mona Ramsey and Michael Tolliver. Swoosie Kurtz shows up as Mona's mother, to chew some scenery while laying siege to 28 Barbary Lane, and turns out to have been the spoilsport who hired the private detective who fell off the cliff at the end of the first batch of *Tales.* Jackie Burroughs shows up as Mona's grandmother, a madam in a Reno, Nevada, brothel. There are also stroll-on cameos by Ed Asner, Brian Bedford, Parker Posey, and the like. They all enjoy themselves to the point of giddiness. It's a user-friendly production.

Now, then, you'll remember the big secret in 1994 was Anna Madrigal's transsexuality. (If you don't remember, Showtime is rerunning all the old episodes the week before it kicks in with new ones: Folk songs! Fat farms! Kiddie porn! Blackmail! Reefer madness! Harmonicas!) So you'll be less surprised than Mona is to learn in the first hour Sunday night that she is Anna's daughter, but that Anna is not her mother. Because most of what Armistead Maupin has going for him—aside from his matter-of-factness about our smorgasbord of sexualities—are his Dutch-pretzel plot twists, I'll go easy on the synopsis. This much can safely be said: If, in the first six hours, we got bath houses, roller rinks, dance contests, macrame, and the Bohemian Grove, in the next six we get cruise ships, Scientology, Peeping Toms, Patty Hearst, Guillain-Barré, sex-toy houseboys, punk-rock hit girls, severed feet, and Jonestown. Somebody will actually be hired by *New York* Magazine. Everybody, except Whip Hubley, will get laid. The nudity this time around includes not only the usual bare breasts and bottoms but a very brief flash of a male member. I refuse to discuss the kinkiness of the Episcopalians.

This is the stuffy part: As boardinghouse novelists go, Maupin isn't Balzac. While there were jokes in the first six hours about everything from porcelain ducks to gay nursing homes, the attitude toward politics, even feminism, was a glib weariness. Of the next six hours, maybe ten minutes—in which Mona and Brian are nostalgic for the bygone days when they went limp at antiwar rallies and make a date to try it again at a forthcoming anti-nuke protest—take notice of a larger world, as if seventies San Francisco did nothing but surf on its own secretions. *Tales of the City* became a Tet Offensive in the culture wars only because it was deemed to be so by Wildmon and his Tupelo swamp-fever salesmen (unless, that is, you think it's political- *(continued on page 112)*

THE INSATIABLE CRITIC **GAEL GREENE**

Next Up at the Plate

Tom Valenti unpacks his lamb shanks on the Upper East Side; in midtown, Frank Deletrain is at home swimming with the fishes at Tropica.

IT'S PROBABLY MERE COINCIDENCE THAT STAR CHEFS are careening madly all over town now that subway-bus transfers are free. Montrachet's top whisk goes off to a range all his own, and Tropica's chef leaps into the breach. Patroon's kitchen commander signs on at Tropica, and the presiding cook at '44' trundles crosstown to Patroon. Over burgers at J.G. Melon's, restaurateur Ken Aretsky lures Tom Valenti back from the netherworld of consulting to the stove at **Butterfield 81.** In no time, a lurk of taxis will be clogging the narrow side street as Valenti fans bid for orchestra seats at his lamb-shank revival.

Butterfield has its loyal devotees, but it had virtually faded into its out-of-the-way streetscape and off the radar of the stomach-obsessed. Now, to spruce up the vintage neighborhood saloon for a star of Valenti's wattage, bare tables have been padded and cloaked. Leather has replaced the no-slide crushed-velvet banquettes. Both men insist there's a wee lumen of new light, but not at our table, where we're passing the votive candle to read the menu. No need to struggle: You can close your eyes and point. Faithful pilgrims who trailed him from Alison on Dominick to Cascabel will find Valenti's robust and lyrical cooking better than ever.

Not that he's reinvented the bean or created a new vocabulary. Spring means morels, favas, and baby asparagus, same old same old, but startlingly new and delicious. Gently smoked sturgeon lies like a shawl across a perfect round of poached egg in a cluster of frisée dotted with crunchy nuggets of bacon. Fragile packages of sweet-pea agnolotti swim in a Parmesan-enriched broth. Plump little mussels and artichokes in a mesclun–haricots verts toss fill your mouth with a dozen flavors. Just when I long to be spared yet another listless salmon, his silken gravlax reminds me why this fish was once prized. Scented with mustard oil and jeweled with caviar, it clings to a chickpea pancake. As for his nuttily crumbed pork-confit-and-potato sandwiches, nested in a salad of bitter greens punctuated with slivers of cornichon and pickled onion, I wouldn't be surprised if he sold his soul to Satan for the recipe. Even a casual extra like the garlicky hummus to spread on warmed baguette is irresistible. I was dashed when Valenti replaced it one night with purple olives, but fat is fat and our foursome put away two saucers full.

What is this man's obsession with the pig? Without Porky, Valenti would have been forced to be a forest ranger or an accountant. He scatters lardons everywhere. An unseemly meeting of bacon, veal jus, and red-lentil mash adds flavor clout to rich Chilean sea bass. "I'm a madman," he confesses. "I'm so bad. But pork tenderloin would be dry if I didn't wrap it in bacon. I tell the waiters to let people know the bacon on the bass is optional—I don't want to frighten customers away." His mythic lamb shank is inevitable, and all the fresh mâche sprigs in the world can't disguise the obscene voluptuousness of its soft polenta. Parmesan custard and a summer-truffle sauce heighten the pleasure of squab roasted to caramelized perfection. Why settle for chicken if you can have this miraculously moist rabbit with root-vegetable purée, or a first-rate steak, or even a sensible rendition of crusty skate with braised cabbage? Because if you can't remember what chicken used to taste like, this chewy Amish bird with a crackling skin makes it real again (and these may be the best mashed potatoes around).

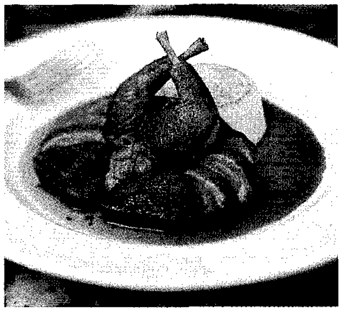
If you split a bottle of wine—the list is eclectic and uptown, with only five wines under $30—two of you are likely to drop $70 apiece. Prices of appetizers (from $8 to $12) and those of entrées ($21 to $27) seem high for a neighborhood joint, I suppose, but fair enough for world-class dining. In a terrain this exuberant, desserts

Crossover appeal: Below, Tom Valenti does pork and beans at Butterfield 81; opposite, reinventing the meal.

BUTTERFIELD 81
KITCHEN

Photograph by Steven Freeman.

may seem modest, if not constricted: The small lemon cake with its itsy dribble of huckleberry. The modest hockey puck of chocolate. A cakey blueberry tart that tastes like Mom's on one of her tentative days. But the tropical tang of the passion-fruit crème fraîche panna cotta makes up for any slight.



Valenti is still surprised to find himself on 81st Street: “I think of myself as a downtown person. In my insecurity, I always felt better in an out-of-the-way location so I knew people came for the food. But it's nice having a support system from all these tall buildings.” Fifty or 60 seats—counting the summertime deuces on the sidewalk—feel small-time for Valenti. He and Aretsky agree they might do another spot together one day. But this warm-up suits them both for now. Meanwhile, passersby can catch the chef in the morning through the kitchen's storefront window, starting the shanks and the custards. Look for the ponytail.

Butterfield 81, 170 East 81st Street (288-2700). Dinner, Monday through Thursday 5:30 to 10:30 P.M., Friday and Saturday till 11 P.M., Sunday till 9:30 P.M. A.E., C.B., M.C., V.

IT'S IMPOSSIBLE TO GUESS WHY A CHEF soars in one kitchen and drifts in another. Too much owner input or not enough sometimes explains it. A gifted cook finds himself forced to work in a foreign language. And his heart just isn't in it. French-born, Italian-trained Franck Deletrain never felt fulfilled at Patroon, he says: “It was all about meat. It was frustrating to me.” Though the only fish he saw growing up in Vicenza was salt cod and brook trout, he'd discovered his passion a decade ago at the Sea Grill. Now, with a kingdom of finny things to play with, he shines, a new excuse to visit **Tropica** in the MetLife Building.

All four of us are knocked out by his tuna tartare at lunch. This must easily be my twenty-sixth tuna tartare of the month. What tips this one in the direction of the hall of fame is good-size chunks of sashimi-grade fish enveloped in a wash of miso, ginger, and wasabi. Not even the minced-cucumber-and-radish topping or the squiggles of seaweed dilute the impact. Obliged to turn out house signatures like miso soup, conch chowder, and the mandatory crab cakes, Deletrain knits his own tangle of flavors. The miso with floats of shrimp dumpling is wonderfully haunting. And I like the cool corn soup with fresh soybeans and chunks of lobster. One evening's special of sea urchin in pungent tomato water is weird and wonderful. I can't remember being this thrilled at Tropica since I tasted Ed Brown's unforgettable roast cod with sake and Chinese black beans.

A few of the design doodads that establish the Key West–veranda feel have been banished to make way for more tables. But there's still room for the discipline of service needed to get business lunchers fed promptly and early diners to the commuter trains, especially with Restaurant Associates executive Peter Weiss patrolling. I shuddered when a party of twenty or more trailed in to take the half-dozen tables nearest the open kitchen, expecting the worst. Then the tuna tartare arrived, and I forgot they were there. Crushed corn flakes make a nutty coating for fat tendrils of crab pressed into a cake that tastes almost pure crab (though the pickled-vegetable slaw is too vinegary for me). No one at our table was daunted by mussels in marvelously torrid Thai-curry broth. If I had the restraint to go for a light supper, I'd choose the poached-Arctic-char starter, tremulously pink inside, on a mix of roasted corn, hearts of palm, and tangily dressed pea leaves, then finish with green-apple-, cashew-, and Roquefort-studded butternut lettuce.

The orange beurre blanc of the pompano is classic. But Chilean sea bass on whipped taro purée with lime-coconut sauce and seared, peppered tuna are a long way from Italy's Veneto. Still, Deletrain seems comfortably at home now. Every day, he does something different with soft-shell crabs, although there are always shreds of taro embedded in the shell for extra crunch. Cauliflower-curry aïoli and roasted-corn salsa were a plot du jour that worked for me. Only the soggy, bland risotto and an unexceptional steak are strikeouts, but then, if you order steak at a fish house, you deserve whatever you get. Though $32 for a 2½-pound lobster seems like a bargain, nothing else is here. With entrées from $19 to $27.50, three courses and a glass of wine at lunch or dinner can cost $60 to $70.

Pastry chef Stephane Weber changes the Tropica Fantasy everyday. But our fantasy of blueberry shortcake is not the ridiculous little oval with three berries on top that arrives. Happily, ginger-apple confit, Key-lime pie, and the gianduja tartlet of hazelnut–milk-chocolate ganache and crunchy praline more than compensate for the insult.

Tropica, MetLife Building Concourse, entrance on 45th Street between Lexington and Vanderbilt Avenues (867-6767). Lunch, Monday through Friday 11:30 A.M. to 3 P.M.; dinner, Monday through Friday 5:30 to 10 P.M. Closed Saturday and Sunday. A.E., C.B., M.C., V. ▬

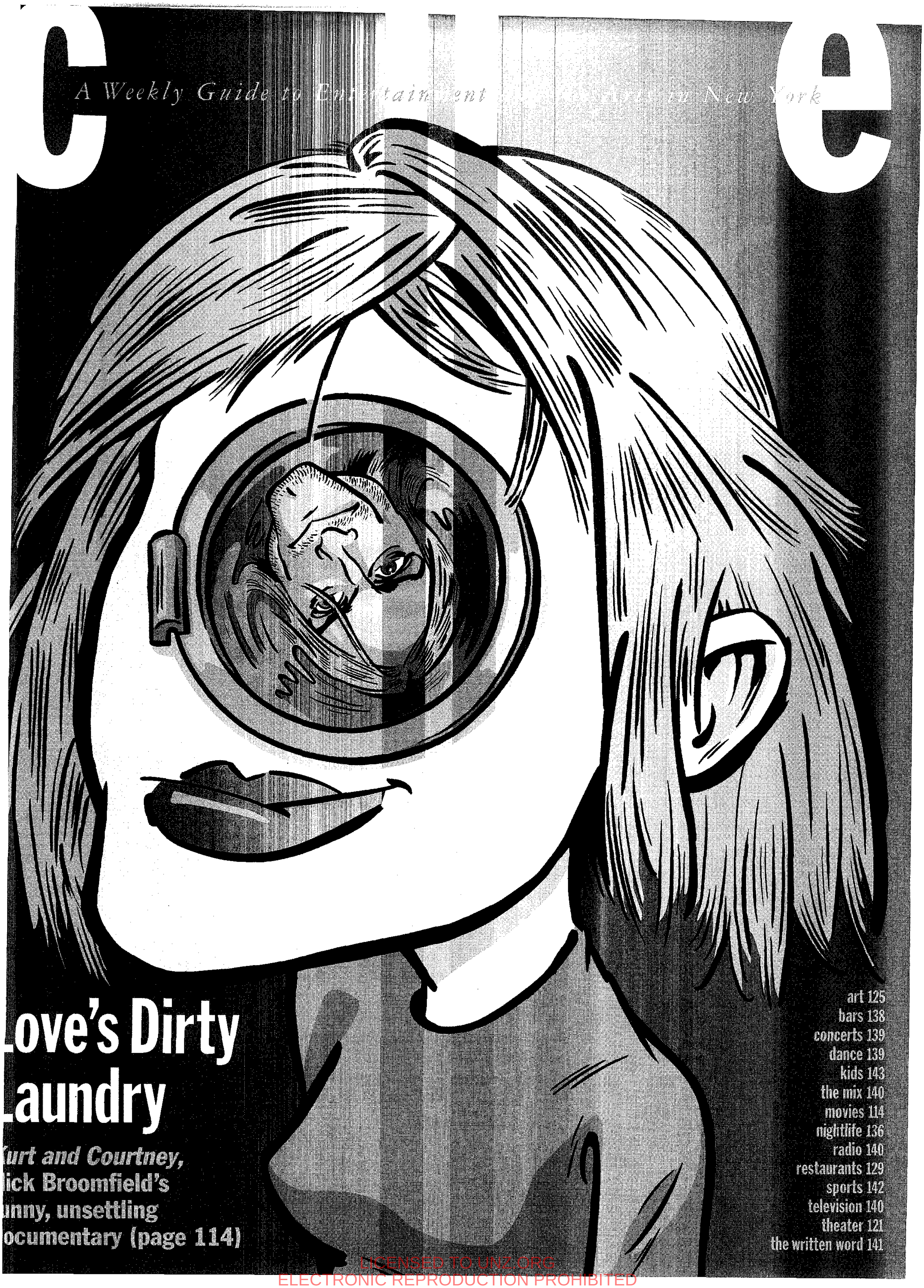
Leonard *continued from page 110*

ly significant that hormones cause wayward behavior, that gays enjoyed themselves more before they knew about AIDS, and that strangers in a strange city form ad hoc communities that are often more nurturing than the homes they ran away from, in which case you probably think that smoking pot, watching *Mary Hartman,* and dancing to disco are downright revolutionary). We hadn't before watched such things being taken for granted on television, and some people decided that we never should. Isn't this remarkable? But for the Reverend Wildmon, we would have seen the mini-series for what it is—a stylish, lascivious soap, part *Perils of Pauline,* part *thirtysomething,* and a whole lot *Beverly Hills 90210.*

In brief: YOU HAVEN'T YET MISSED **A Bright Shining Lie** (Tuesday, June 2, 8 to 10 P.M.; and Sunday, June 7, 10 P.M. to midnight; HBO), the earnest adaptation of Neal Sheehan's wonderful book on John Paul Vann in Vietnam that got so much negative advance publicity because people like David Halberstam and Daniel Ellsberg didn't much care for what they saw of themselves in the script. In the real world, of course, not every Ben Bradlee gets to be played by Jason Robards. If Halberstam has a righteous gripe (he's not nearly as nerdy as Donal Logue is playing him), Ellsberg should be grateful for Eric Bogosian. A bigger problem is that Vann, on whom Sheehan spent a thousand tortured pages, was a lot more complicated than a two-hour movie with Bill Paxton as a kid who didn't get to West Point because his mother was a prostitute, and that Vietnam was even more complicated than Vann, and not all the location shooting in Thailand will make sense of the surreal tapes in our own heads.

Sirhan Sirhan killed Bobby Kennedy 30 years ago this week, which murderous anniversary is the occasion of a number of contentious books and Jack Newfield's worshipful **Robert F. Kennedy: A Memoir** (Sunday, June 7; 8 to 11 P.M.; Discovery), in which his children, his colleagues, and journalists including Newfield, Hamill, Breslin, Peter Maas, and the late Murray Kempton remember him with bitter passion. Glenn Close narrates the first hour, Mario Cuomo the second, and Ving Rhames the third, a not untypical Bobby combo. I can't pretend to be objective. He was the last American politician I cared about, or cried for—the only one since Lincoln as novelistically interesting as, say, a Havel or a Mandela. Has there ever been a sadder pair of eyes, or so much brokenness that seemed to have mended badly, and that sense of swimming up from the bends of despair toward an empathic grasp of all those who were disenfranchised and dispossessed, all that's bereft? ▬

Photograph by Steven Freeman.



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A Weekly Guide to Entertainment & the Arts in New York

Love's Dirty Laundry

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ick Broomfield's
unny, unsettling
ocumentary (page 114)

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movies

Beyond Silence...Mr. Jealousy's Chris Eigeman

New Films

Almost Heroes—Chris Farley and Matthew Perry are explorers out to beat Lewis and Clark in charting the West. (About 1 hr. 45 mins.; PG-13) *Village East; 19th Street East; Criterion Center; Gemini; Orpheum 7; Lincoln Square; New Coliseum; Pavilion Theatre; Movieworld.*

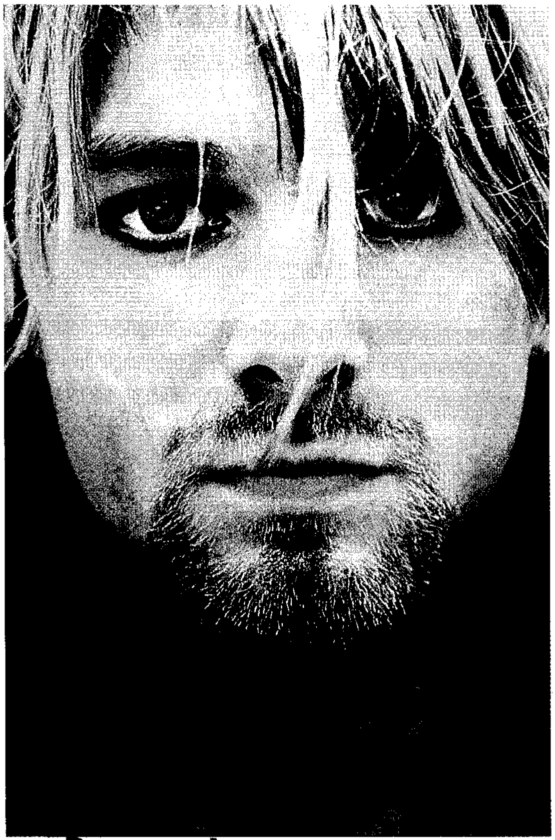
Artemisia—What's most interesting in this account of the art and semi-scandalous life of the Baroque-era female painter Artemisia Gentileschi, is the details of how the paintings were done—the arrangements of studios, the management of light, the deployment of helpers and naked models in a period when heroic painting was as natural to Italians as movies are to us. The feminist issues are more obvious and more familiar, and Valentina Cervi, who has small features and a slender body, is not singular enough to bring them to life. If you are going to portray your heroine as a revolutionary, you had better not cast a young actress who purses her lips and holds herself in. (Denby; 5/25/98) (1 hr. 36 mins; R) *Village East; Cinema I, II, Third Ave..*

★**As Good As It Gets**—In James L. Brooks's new picture, Helen Hunt plays Carol, a straight-talking single mother obsessed with the care of her severely asthmatic young son. Carol has neglected herself, and she falls into the one thing in the world that she needs least—a relationship with a matchlessly rude writer, Melvin (Jack Nicholson), who suffers from obsessive-compulsive disorder and torments his Manhattan neighbor—a gay artist (Greg Kinnear). But the movie, as we can tell early on, is a Scrooge story. The question is not when Melvin will melt but how. A superbly written and acted tearjerker. (Denby; 12/29/97) (2 hrs. 13 mins.; PG-13) *Worldwide Cinemas.*

Beyond Silence—A hearing child of deaf parents learns to listen to her heart. Nominated for an Academy Award as best foreign-language film. Directed by Caroline Link. (1 hr. 37 mins.; NR) *Opens Friday.*

The Big Hit—Four hit men kidnap a Japanese heiress (played by China Chow) with mob connections. Starring Mark Wahlberg, Lou Diamond Phillips, Antonio Sabato Jr., Bokeem Woodbine, and Christina Applegate. (1 hr. 30 mins.; R) *34th Street Showplace.*

The Big Lebowski—Jeff Lebowski, known as the Dude (Jeff Bridges), shuffles through life in a pothead haze. He gets involved in a bizarre intrigue involving another man named Lebowski, a millionaire with a promiscuous young wife who may or may not have been kidnapped. Hired to deliver the ransom money, the Dude suffers a series of disasters, the result of his own ineptitude and the interventions of his bowling buddy Walter (John Goodman), a Jewish paranoid who misinterprets everything he sees. It's only amusing the first time the Dude gets lost in his own story—a story so incoherent that he can't explain it to anyone. (The funniest thing is a cameo appearance by John Turturro as a gay Latino bowler.) Jeff Bridges has so much dedication as an actor that he sacrifices himself to the Coen brothers' self-defeating conception. Even Bridges can't open up a character who remains unconscious. (Denby; 3/16/98) (1 hr. 57 mins.; R) *The Screening Room.*



Documentary
Tough Love

It's easy to understand why Courtney Love fought to keep Nick Broomfield's *Kurt and Courtney* from appearing at Sundance—or anywhere else, for that matter. The film is a laugh riot, when it's not unbearably depressing (for instance, when Love's father admits he taunted his little girl with pit bulls). Love's "friends" share dubious memories and telling pre-Kurt mementos (like her to-do list for getting famous); various freaks weigh in on the Courtney-killed-Kurt conspiracy theory. Final portrait? Love is a hard-lovin' woman but no killer. Cobain, however, is rock's latest saint. Starts Friday, June 5, at Cinema Village.

Broadway Damage—Three roommates aspiring to fame and fortune in theatre, musical comedy, and magazine journalism find themselves in the real world. With Mara Hobel, Hugh Panaro, and Aaron Williams. (1 hr. 50 mins.; NR) *Quad Cinema.*

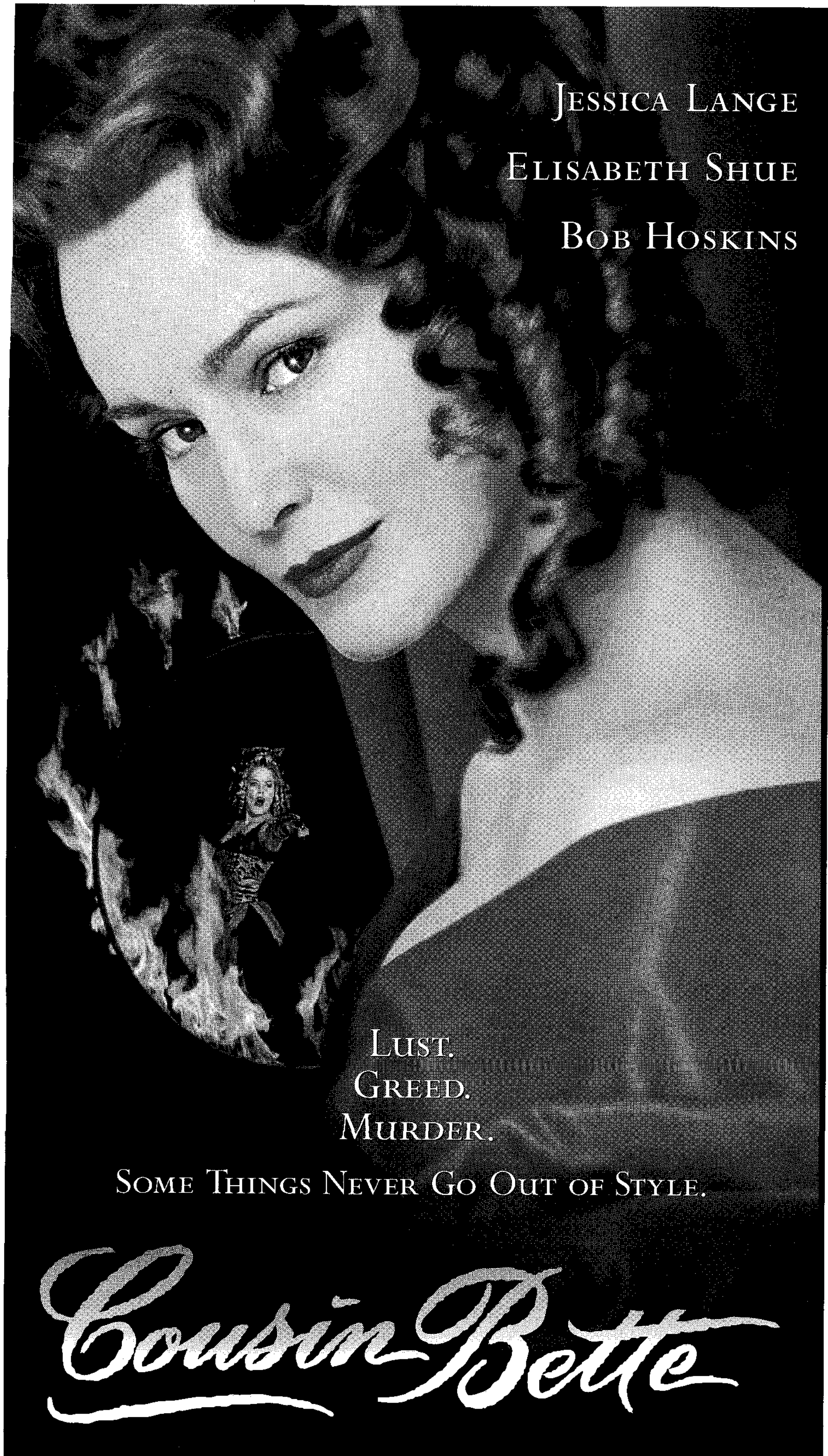
★**Bulworth**—A thrillingly dangerous political comedy. Senator Jay Bulworth (Warren Beatty) has fallen into a hapless funk. Yes, years ago, he hung out with Bobby Kennedy, but in recent days, Bulworth has been attacking "welfare cheaters" and taking up other modishly conservative positions, and now he stands for nothing at all. The senator, in utter misery, hires a professional hit man. He's going to die—what has he got to lose? In the final days of his campaign, he races around California telling off his constituents. *Bulworth*, which Beatty directed and also wrote (with Jeremy Pikser and—uncredited—Aaron Sorkin) turns into wild, disorderly farce. The movie is a comedy, but Beatty has set off an explosion beneath the thick, insulated floorboards of American politics. Bulworth goes well beyond the usual late-night-TV attack on political correctness: It says that our politics are now so completely devoted to propitiatory lies that anyone who speaks candidly would have to be—by definition—half-crazy. Here is a populist left-wing movie, the first in years, and it offers its protest over the abandonment of liberalism not in the pained, earnest tones of, say, an editorial in *The Nation*, but as a blast of craziness and scorn. The movie is a scandal, an outrage—and irresistibly entertaining. (Denby; 5/18/98) (1 hr. 48 mins.; R) *Angelika Film Center; Chelsea West; Murray Hill Cinemas; Coronet; Ziegfeld; 86th Street; 84th Street; Metro Cinema; New Coliseum; Nova; Kingsway; Linden Boulevard Multiplex; Pavilion Theatre; Centre Sunnyside; Movieworld.*

★**The Butcher Boy**—Francie Brady (Eamonn Owens) grows up in a small Irish town with a drunkard and liar for a father and a beautiful madwoman for a mother. The boy receives no guidance at all—just the fervent guilty nonsense of his dad (Stephen Rea), a forlorn trumpet player who never finishes a tune. Francie and his friend Joe put together a mental life that is part fantasy, part role-playing, and Francie is an irrepressible entertainer. Jordan's direction is incisive and at times electrifying, with sudden outbreaks of violence that should warn us something bad is coming. Part of the ominousness is produced by sheer incomprehension. Much of the dialogue is delivered in the deep accents of County Monaghan, and I understood no more than half of what Eamonn Owens says. So I find myself in an embarrassing position: I think this is a great movie, but I'm not sure. (Denby; 4/13/98) (1 hr. 50 mins.; R) *Village East; 59th Street East.*

Chinese Box—A dying British journalist (Jeremy Irons) living in Hong Kong is in love with a former prostitute he can't have when he meets an equally engaging street hustler while videotaping the city for memory's sake. With Gong Li, Maggie Cheung, and Ruben Blades. Directed by Wayne Wang. (1 hr. 39 mins.; R) *Lincoln Plaza Cinemas.*

City of Angels—The drearily inevitable has come true—an original and rather haunting poetic conception has been turned into a literal-minded love story. Wim Wenders's 1987 movie—on which this film is based—was set in Berlin when the Wall was still up and, for better or worse, the movie had a super-earthly delicacy. This movie is a love story right from the beginning. Nicolas Cage plays an angel named Seth who hangs

'CUE' COVER ILLUSTRATION BY CHRISTOPH NIEMANN



FOX SEARCHLIGHT PICTURES PRESENTS JESSICA LANGE ELISABETH SHUE BOB HOSKINS HUGH LAURIE "COUSIN BETTE" ADEN YOUNG KELLY MACDONALD AND GERALDINE CHAPLIN COSTUME DESIGNER GABRIELLA PESCUCCI MUSIC BY SIMON BOSWELL SONGS ARRANGED AND ORCHESTRATED BY DANNY TROOB CO-PRODUCER PHILIPPE GUEZ FILM EDITORS TARIQ ANWAR BARRY ALEXANDER BROWN PRODUCTION DESIGNER HUGO LUCZYC-WYHOWSKI DIRECTOR OF PHOTOGRAPHY ANDRZEJ SEKULA BASED UPON THE NOVEL BY HONORÉ DE BALZAC EXECUTIVE PRODUCERS SUSAN TARR LYNN SIEFERT ROB SCHEIDLINGER PRODUCED BY SARAH RADCLYFFE SCREENPLAY BY LYNN SIEFERT & SUSAN TARR

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around the operating rooms of an L.A. hospital, waiting to take away the patients who die. When a wired-up surgeon, Maggie Rice (Meg Ryan), loses a patient on the operating table, Seth falls in love with her, comforting her with an invisible hand as she weeps (it's a lovely moment, equal to anything in the original). But the movie quickly takes a tumble—it becomes an argument for life, for sensuous experience, for not living in the vacuum of immortality. But this is a movie set in Los Angeles, not in shattered, soulful, guilty Berlin. Could anyone possibly argue against pleasure in the sunlit paradise? The movie becomes a compellingly photographed advertisement for the good life, and nothing, in this setting, could be more redundant or banal. (Denby; 4/20/98) (2 hrs. 32 mins.; PG-13) *72nd St. East.*

Clockwatchers—Toni Collette, Parker Posey, Lisa Kudrow, and Alanna Ubach are temp workers who bond over their second-class status in the office. (1 hr. 36 mins.; PG-13) *Angelika Film Center.*

A Day at the Beach—A ravioli-factory worker and his friends and family head to the beach and get involved in the mob. Written and directed by Nick Veronis. With Patrick Fitzgerald, Neal Jones, Catherine Kellner and Jane Adams. (1 hr. 33 mins.; NR) *Village East.*

Deep Impact—A huge comet is heading this way, and the world is about to end. And what do the unlucky earthlings do? It's mainly what they don't do that astonishes me. They don't splurge, they don't drink champagne, they don't experiment with interesting sexual possibilities. Robert Duvall, as the levelheaded boss of a spaceship trying to intercept the comet, reads Moby Dick to one of the less literate younger crew members. The president of the United States, Morgan Freeman, talks turkey to the public: He tells us we will die. I have been known to complain about the hollowly ironic manner of the recent big spectacles, but I don't know that I was longing for a literal-minded, "sensitive" movie about the end of the world. The filmmakers treat us as if we were badly in need of instruction as to how to behave on that mighty day. So we learn: Head for the high ground. (Denby; 5/25/98) (2 hrs. 3 mins.; PG-13) *Waverly; 19th Street East; 34th Street Showplace; Astor Plaza; First & 62nd St. Cinema; Orpheum 7; 84th Street; New Coliseum; Nova; Olympia Theatre; Cobble Hill; Kingsway; Linden Boulevard Multiplex; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Movieworld; Plaza; The Movies at Bayside.*

Déjà Vu—Victoria Foyt is an American woman who questions her love for her fiancé when she meets a man she feels she's known forever. With Stephen Dillane, Vanessa Redgrave, and Rachel Kempson. (1 hr. 56 mins.; NR) *Quad Cinema.*

The Disenchanted—Judith Godrèche is a beautiful 17-year-old Parisian who in three days becomes involved with three men. Directed by Benoit Jacquot. (1 hr. 18 mins.; NR) *Film Forum.*

Everest: The Movie—The first-ever IMAX footage from Everest documents the 1996 summit climb of an international expedition. Directed by David Breashears and Ed Viesturs. (45 mins.; NR) *Lincoln Square.*

Fear and Loathing in Las Vegas—Johnny Depp and Benicio Del Toro are Raoul Duke and Dr. Gonzo in this highly inventive film adaptation of Hunter S. Thompson's psychedelic novel. Also starring Ellen Barkin, Gary Busey, Cameron Diaz, Harry Dean Stanton, and Christina Ricci. (2 hr.s 2 mins.; R) *Art Greenwich Twin; 34th Street Showplace; Chelsea; Criterion Center; 86th Street; Beekman; 84th Street; Movieworld; The Movies at Bayside.*

Fireworks (Hana-Bi)—Ultra-talented Takeshi Kitano is a good cop trying to right the injustices around him with a heavy, violent hand. Written and directed by Kitano. (1 hr. 43 mins.; NR) *Film Forum.*

A Friend of the Deceased—A black comedy set in a new Ukraine ruled by entrepreneurs, mobsters, and the black market. Starring Alexandre Lazarev and Tatiana Krivitska. Directed by Vyacheslav Krishtofovich. (1 hr. 40 mins.; R) *Lincoln Plaza Cinemas.*

Godzilla—This film is not a fiasco and it is not an insult to the audience: Within its dreary wastes, there are a few scares, a few thrills. But the movie is soggy, murky, and depressing—a joyless and redundant experience that leaves one in a ghastly mood. It's true that a rather large creature shows up now and then, but you can't always see more than a part of him, and when you do, he's half in darkness. The depressingness extends to the characters and actors. Matthew Broderick, as a young scientist summoned straight from Chernobyl, talks very deliberately and just seems sweet and out of it. There is a good moment when Hank Azaria, as a daredevil local-TV cameraman, is so paralyzed by a combination of bravado and fear that he forgets to get out of the way and almost gets squished by a taxi-crushing foot. But this boring, meaningless corporate product is opening on 7,363 American screens and may push some good movies into the gutter. (Denby; 6/1/98) (2 hrs. 25 mins.; PG-13 *Village Theatre VII; Chelsea; Murray Hill Cinemas Criterion Center; Gemini; Orpheum 7; Lincol Square; New Coliseum; Olympia Theatre; Cobble Hill Kingsway; Linden Boulevard Multiplex; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas Movieworld; Plaza; The Movies at Bayside.*

★Good Will Hunting—Mopping up at M.I.T., Wil Hunting (Matt Damon) casually solves problem left on the blackboards, problems intended t stump the best mathematical minds in America The formidable Professor Lambeau (Stella Skarsgård), recognizing Will's uncanny talent takes the boy under his wing, keeping him out o jail by agreeing to get him into therapy. Wil lands in the office of Lambeau's old friend an rival Sean McGuire (Robin Williams), a bit of screw-up himself but perhaps the one shrink i Boston who can understand Will. This movie ha wit and temperament to burn—there isn't a dea scene in it. In the end, however, the script takes disastrous turn toward conventionality. What will always remember is an edge of temper. Th film persuades us that genius is of incalculabl worth but utter hell to live with. (Denby 12/8/97) (2 hrs. 5 mins.; R) *New York Twin.*

Grey Gardens—The 1976 Maysle documentary of a branch of the Bouvier family (specifically, Jackie O's aunt "Big Edith" and cousin "Little Edie") that lived in squalor in East Hampton. (1 hr. 34 mins.; NR) *Film Forum.*

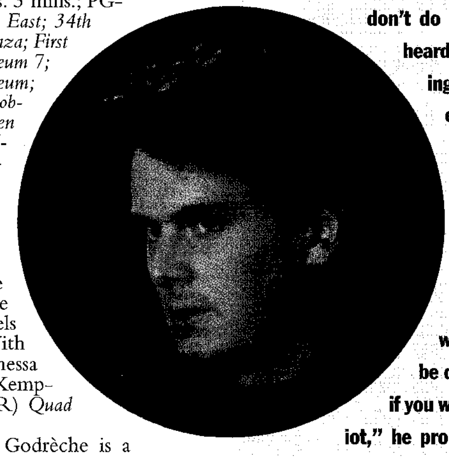
The Hanging Garden—A gay man returns home after a ten-yea absence and reconciles his past with his present. Starring Sarah Polley, Kerry Fox, Peter MacNeil, and Chris Leavins. Directed by Thom Fitzgerald. (1 hr. 31 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

★He Got Game—Jake Shuttlesworth (Denzel Washington), a man serving time for murder, receives a weeklong leave to persuade his own son—the hottest prospect in the country—to accept an athletic scholarship from the alma mater of the governor. If he is successful, his prison time may be shortened. The kid's name is Jesus Shuttlesworth (Spike Lee trained Ray Allen, the 22-year-old Milwaukee Bucks guard, to take on the role) and the problem is that Jesus hates Jake, a good athlete who failed to make the pros and, in the middle of a heated argument, killed Jesus's mother. The father-son relationship—the missing connection in black life—has a slightly corny feeling here but at least it's strongly acted and brilliantly staged. Around this drama, Lee arrays the spectacle of enormous success in a poor and depressed neighborhood. Jake's son, a presumptive basketball millionaire, is leaving home, and people want to grab a piece of him—or pull him down. In the real world, removed from the idealism of lonely shooters, basketball is drenched in money, envy, and betrayal. The movie is a volatile combination of ambitious mythmaking and nasty reality, and like most of Spike Lee's work, it is also an inextricable combination of good and bad. (Denby; 5/11/98) (2 hrs. 11 mins.; R) *Village East; Chelsea; Sutton; 84th Street; Nova; Linden Boulevard Multiplex.*

Hope Floats—A small-town girl returns from the big city with

Talent

Mr. Zealousy



Chris Eigeman is nothing if not constant: The actor has been a devoted Bob Newhart fan since he was 7; he's married to his Kenyon College sweetheart; and he's spent the past decade working—almost exclusively—for two directors: Whit Stillman (most recently in *The Last Days of Disco*) and Noah Baumbach (*Kicking and Screaming* and *Mr. Jealousy,* his latest, which starts Friday). Eigeman perfected the role of the sweetly neurotic preppy in Stillman's films, and talking to him, you understand why. "Actors and artists fall into this trap of 'If I don't do this I will die! My soul cries out to be heard!' " he scoffs. "That's the result of reading too much Rilke as a kid." He pauses for effect. "Okay, this is bad. Nobody going into the arts should ever be allowed to read this hogwash. It reinforces that romantic dream, and what happens if you try acting for a couple of years and it doesn't work? You're screwed! Because now you've declared to the whole wide world that this is what you're going to do or be damned and die. And then what do you do if you want to take the LSATs? You look like an idiot," he pronounces. "I was always really careful. I didn't buy a trumpet and scream *I'm going to do this!* I always tried to make sure I didn't paint myself into a corner. You know, sort of 'walk quietly in this wood.' " Still, Eigeman worked for three years as a valet at the River Café before things got rolling, and he carries fond memories of that "workaday" existence, as he calls it. "I will frequently become sad that I don't have to partake in rush hour," he says, quite seriously. That's certainly about to change. He'll soon be commuting from New York to L.A.: His DreamWorks television pilot, *It's Like, You Know,* was just picked up as a mid-season replacement at ABC. In it he plays a lovable, high-strung New York writer trying to live and work in sunny Southern California. It's easy to see why he got the part. PATRICIA FALVO

Photograph by Barry Wetcher/Castle Rock Entertainment.

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

her daughter in tow, and is reminded of the person she used to be. Sandra Bullock, Harry Connick Jr., and Gina Rowlands. (1 hr. 52 mins.; PG-13) *Waverly; Chelsea; Cinema I, II, Third Ave.; Criterion Center; Orpheum 7; Lincoln Square; Kingsway; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; The Movies at Bayside.*

The Horse Whisperer—I cannot imagine that this film would have been anything but a very soft pillow to lay one's head on without Kristin Scott Thomas. One is soothed by it, bored by it, touched by it. One is grateful when it is over. The basic idea of the story is no more than "What if Anna Wintour fell in love with a cowboy?" Kristin Scott Thomas plays Annie MacLean, a strong-willed Brit magazine editor in New York. Annie's horse-loving daughter, Grace (Scarlett Johansson), suffers a terrible accident and loses a leg; the horse, Pilgrim, bashed by a truck and badly scarred, rears and kicks when anyone comes near. But Annie takes action; she packs up her damaged daughter and horse, leaves her husband (Sam Neill) in Manhattan, and heads for Montana and the ministrations of the famous horse trainer Tom Booker (Redford). Tom lets the horse, the girl, the woman—all unhappy creatures—express their misery before he turns them, with a gentle hand, back to their true nature. It's a fantasy, of course, a fantasy directed at women, of a man who is sexually powerful but never aggressive. (Denby; 5/25/98) (2 hrs. 44 mins.; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Guild 50th Street; Orpheum 7; Lincoln Square; Metro Cinema; Cobble Hill; Kingsway; Pavilion Theatre; Main Street Cinemas; Movieworld.*

I Got the Hook-Up—Two guys sell cell phones out of their van and get in trouble with the FBI. Starring Master P., A. J. Johnson, and Gretchen Palmer. (1 hr. 41 mins.; R) *Village East; 19th Street East; State; Sutton; UA East; 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Fortway; Kenmore; Kings Plaza; Linden Boulevard Multiplex; Astoria; Crossbay; Elmwood; The Movies at Staten Island.*

Insomnia—A police investigator sent to northern Norway to solve a young girl's murder begins to unravel as he searches for her killer. Starring Stellan Skarsgard. (1 hr. 37 mins.; NR) *Quad Cinema.*

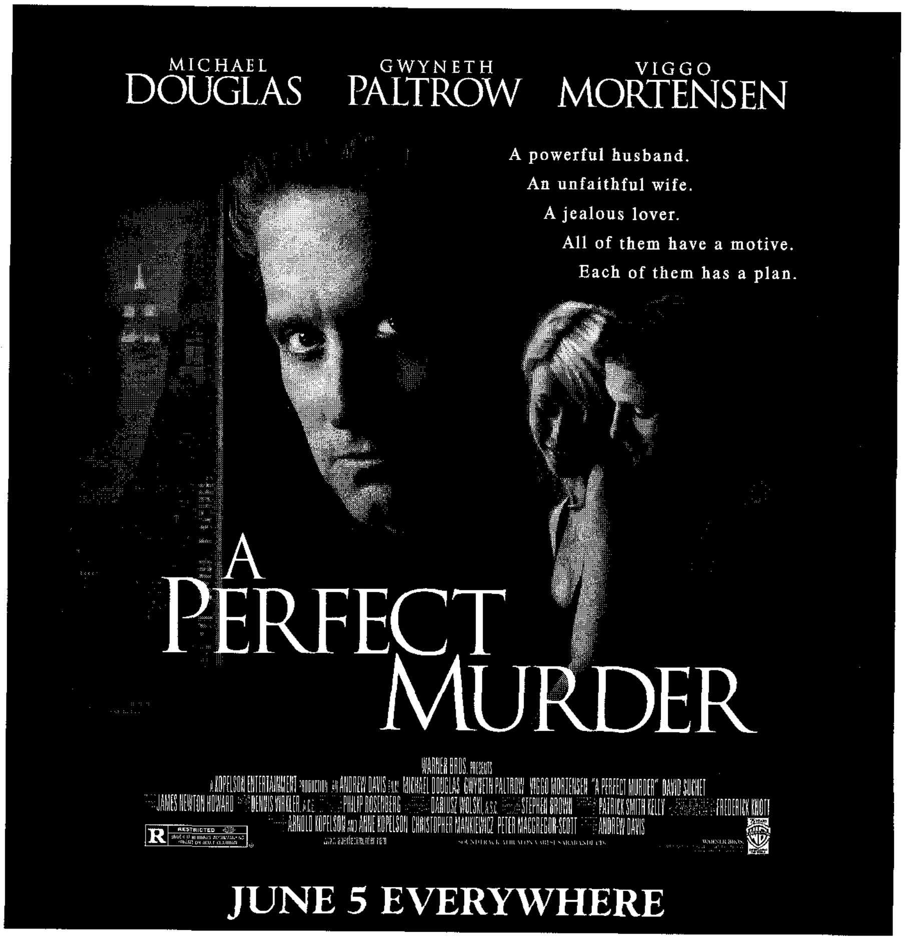
The Kingdom Part 2—The much-awaited sequel to Lars Van Trier's surreal (and super-long) soap opera about the goings on in a Copenhagen hospital. Shown in two parts. (2 hrs. 30 mins each; NR) *Film Forum.*

Kurt and Courtney—British filmmaker Nick Broomfield talks to a number of scary people who knew the duo when and develops a particularly humorous and unflattering—albeit sketchily sourced—portrait of the Divine Ms. Love. (1 hr. 35 mins.; NR) *Opens Friday at Cinema Village.*

La Vie de Jésus—A small-town slacker with not much going on but his girlfriend tries to fend off her potential suitor. (1 hr. 36 mins.; NR) *Cinema Village 12th St.*

The Last Days of Disco—Kate Beckinsale and Chloë Sevigny are two girls who are book-publishing assistants by day and disco-dancers by night. With Chris Eigeman, Tara Subkoff, Matt Keeslar, Mackenzie Astin, and Robert Sean Leonard. (1 hr. 40 mins.; R) *First & 62nd St. Cinema.*

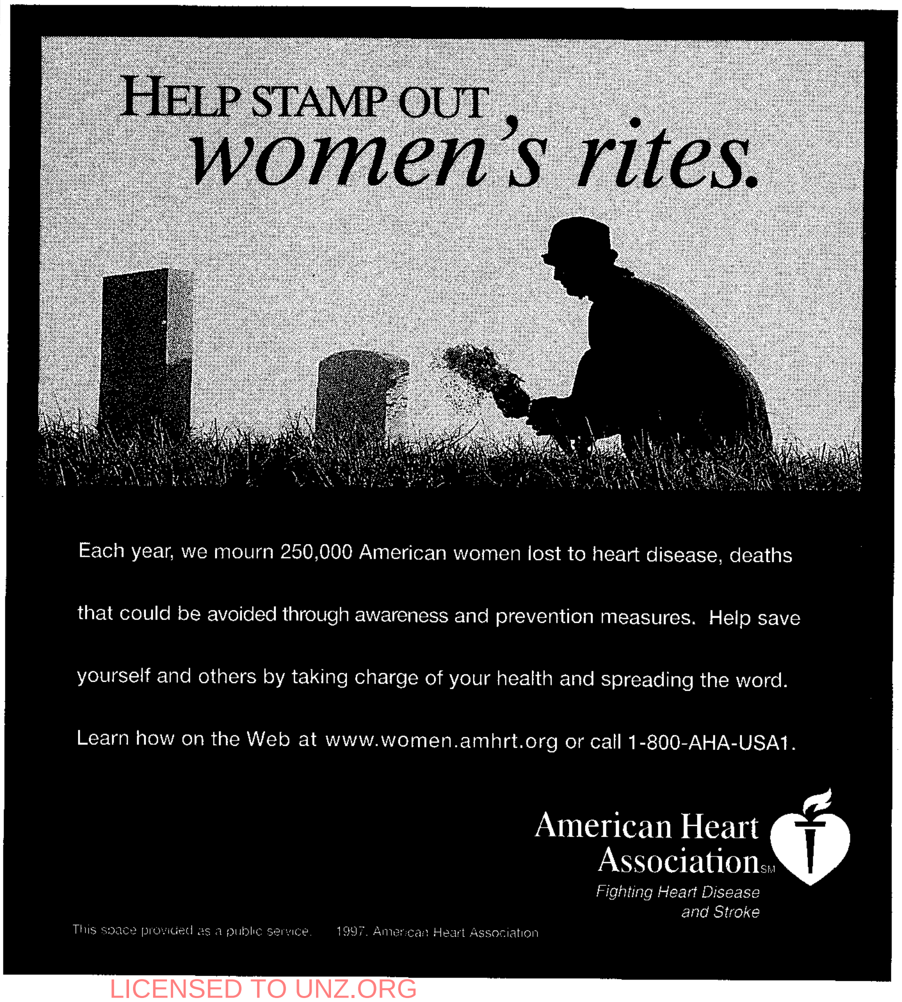
★**Les Misérables**—A moviegoing mother of my acquaintance asked me what she could take her children to see, and my answer was *Les Misérables,* Bille August's broad-backed version of the Hugo tale. August works soberly, without excitement or imagination, but decently, too, with a fine feeling for the heroic reach of a decades-spanning narration—misery and obsession stretching


MICHAEL DOUGLAS GWYNETH PALTROW VIGGO MORTENSEN

A powerful husband.
An unfaithful wife.
A jealous lover.
All of them have a motive.
Each of them has a plan.

A PERFECT MURDER

JUNE 5 EVERYWHERE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over years. Liam Neeson and Geoffrey Rush are both excellent as, respectively, the exemplar of Christian ethics Jean Valjean and the rule-bound, desiccated, implacable police inspector Javert. (Denby; 5/18/98) (2 hrs. 9 mins.; PG-13) *62nd and Broadway.*

★**Love and Death on Long Island**—A crusty English writer, Giles De'Ath (John Hurt), falls in love with an image—the face of an American actor, a teen idol named Ronnie Bostock (Jason Priestley). De'Ath is a London widower, a creature of routine who regards the world outside with hauteur and fear. One day he wanders into the wrong auditorium at the multiplex—the one playing "Hotpants College 2"—and is about to leave when Ronnie Bostock appears. De'Ath's astonished face, caught in the reflected light of the screen, suggests a man ravished from soul to bowels by an emotion he has never experienced before. The joke, of course, is that Jason Priestley—sideburns, full wavy hair, rotten-angel smile—looks like a second-rate teen fave from about 1954. But De'Ath becomes obsessed, rushing to eastern Long Island, where Ronnie lives with his girlfriend (Fiona Leowi), and turns himself into a seducer of considerable guile. Writer-director Richard Kwietniowski's debut effort is a triumph, a buoyant and elegant achievement—romantic and ruminative yet always precise, a comedy of longing propelled by a strong current of satirical observation. (Denby; 3/16/98) (1 hr. 33 mins.; R) *Worldwide Cinemas.*

Photograph by Andrew Schwartz/Warner Bros.

Marius and Jeannette—A working-class love story between a cement-factory guard and a vivacious supermarket cashier. Starring Ariane Ascaride (winner of the 1998 César for best actress) and Gérard Meylan. Opens Friday at Lincoln Plaza and Quad Cinemas. (1 hr. 42 mins.; NR) *Lincoln Plaza Cinemas.*

Mr. Jealousy—Eric Stoltz is a man so obsessed with his girlfriend's ex-boyfriend that he begins attending the guy's group therapy sessions under an assumed name. Starring Annabella Sciorra, Chris Eigeman, Marianne Jean-Baptiste, Peter Bogdanovich, Bridget Fonda, and Carlos Jacott. (1 hr. 45 mins.; R) *Opens Friday.*

The Object of My Affection—Stephen McCauley's novel has been adapted for the movies with disastrous panache by playwright Wendy Wasserstein and director Nicholas Hytner. Jennifer Aniston plays Nina, a snippy-snappy young social worker in Brooklyn who takes as a roommate a lovable gay teacher, George (Paul Rudd). When Nina is made pregnant by her overbearing and unsuitable boyfriend (John Pankow), she asks George to raise the child with her. But Nina wants George's sexual love as well, and although George is willing to be daddy, he cannot be lover. Poor Nina is left with nothing to do but throw fits and turn her back in sorrow and furiously wash the dishes. This film is one of those cases, I think, in which the audience is so frustrated by an untenable situation onscreen that it shuts down on the movie: Paul Rudd is charming, and some of the scenes are intelligently written and played, but dramatically, the film has nowhere to go. (Denby; 4/27/98) (1 hr. 51 mins.; R) *First & 62nd St. Cinema.*

The Opposite of Sex—Christina Ricci is a runaway whose brother searches the country for her and learns life lessons along the way. With Martin Donovan, Lisa Kudrow, Lyle Lovett, Johnny Galecki, and Ivan Sergei. (1 hr. 40 mins.; R) *Angelika Film Center; Eastside Playhouse; Regency.*

Paulie—When a talking parrot talks too much to his little-girl owner, he gets thrown out of the house and has to make his way cross-country to find her again. With Gena Rowlands, Tony Shalhoub, Cheech Marin, and Buddy Hackett. (1 hr. 45 mins.; PG) *Cobble Hill.*

A Perfect Murder—Gwyneth Paltrow is a woman whose husband plots to kill her after he discovers she's having an affair. Starring Michael Douglas and Viggo Mortenson. (1 hr. 47 mins.; R) *Opens Friday.*

A Price Above Rubies—Renee Zellweger is an Orthodox woman who gets a job in the jewelry business and begins to question the religious community she's living in. Also starring Julianna Margulies and Christopher Eccleston. Directed by Boaz Yakin. (1 hr. 56 mins.; R) *New York Twin.*

Quest for Camelot—The animated story of Kayley, a girl who wants to be a knight of the Round Table just like her late father. Voices by Gary Oldman, Gabriel Byrne, Bronson Pinchot, Cary Elwes, Pierce Bronson, Jane Seymour, Sir John Gielgud, and Don Rickles. (1 hr. 30 mins.; G) *Village Theatre VII; Orpheum 7; Lincoln Square; Linden Boulevard Multiplex; Pavilion Theatre; Movieworld.*

Opening

Death Becomes Her

Poor Gwyneth Paltrow! In *A Perfect Murder,* she's got a sweet job as a multilingual aide to our U.N. ambassador. Unfortunately, she's married to a stuffy old industrialist (Michael Douglas) who can't express emotion. That is, until she finds a warmer, younger shoulder to cry on. Then Douglas wants to kill her. The very capable remake of *Dial M for Murder* opens June 5.

★**The Spanish Prisoner**—Campbell Scott, of the serious brow and the serious cleft, plays a young inventor, Joe Ross, a self-made man uneasy among the rich and powerful, yet secretly eager to join their ranks. What it is that Joe Ross has invented we never find out—"the process," it is called, some sort of technological masterpiece that will earn untold millions for Joe's company. A shadowy international businessman (Steve Martin) shows up and flatters Joe and the trap has been set. Mamet has made Rebecca Pidgeon (his wife) quite extraordinarily dislikable as a secretary who claims to be Joe's ally. As Joe gets more and more isolated, Mamet takes us deeper into fear than he ever has in the past, and that's an achievement. Hitchcock is the model here, but to become Hitchcock's equivalent, Mamet has to learn to trust the camera more than he does; he has to stop trying to control everything with language; he has to just give in to the fluency, the ease, the free-flowing pleasure of making a movie. (Denby; 4/13/98) (1 hr. 52 mins.; PG) *Angelika Film Center; First & 62nd St. Cinema; Lincoln Plaza Cinemas; Cobble Hill.*

★**Titanic**—Writer-director James Cameron has pulled it off. This fabulously expensive watery epic is actually a very good movie. *Titanic* begins with a treasure hunter, Brock Lovett (Bill Paxton), who is obsessed with the sunken hulk. Lovett's submersible robot enters one of the deluxe staterooms to retrieve not the famous diamond he was looking for but only a drawing of a naked young woman wearing the stone. It turns out that the woman, Rose, is still alive; she's an articulate 100-year-old beauty (Gloria Stuart) who joins Lovett at his ship and then holds him and his crew of techno-ruffians in thrall with her story of what happened. Back in 1912, the 17-year-old Rose DeWitt Bukater (Kate Winslet) boards the ship in utter misery. Rose is accompanied by her awful fiancé, Cal Hockley (Billy Zane), a domineering steel-baron heir from Pittsburgh, and her snobbish mother (Frances Fisher). Onboard, Rose meets her soul mate, Jack Dawson (Leonardo DiCaprio). A gambler, Jack has the wit to see that Rose's unhappiness hides a bold, deeply romantic and sexual nature. Except for the crude, good-hearted Denver millionairess Molly Brown (Kathy Bates), the wealthy are unspeakably rude or just frightened and starchy. Jack, the interloper, takes Rose down to steerage, where the real people are having themselves a fine time drinking and dancing up a storm. This sort of cheesy stuff is redeemed only by the romantic charge between Winslet and DiCaprio. The sinking is lovely—detailed, agonizingly slow at first and then rushed and panicky and grandly gruesome at the end. As Jack and Rose hang at the railing, people lose their grip and go crashing down the deck or fall from the heights into the water. After the ship goes under, Cameron has his finest, cruelest moment—the survivors left in the vast expanse of freezing water wailing in confusion. As for Rose, she is delivered into an active and brilliant life. The ship may be ponderous, but Cameron's conception stays light in the water. (Denby; 12/29/97) (3 hrs. 17 mins.; PG-13) *Embassy 2–3; First & 62nd St. Cinema; Lincoln Square; Linden Boulevard Multiplex.*

Tokyo Fist—Writer-director Shinya Tsukamoto (*Tetsuo: Iron Man* and *Tetsuo: Body Hammer*) returns with the story of a love triangle among an insurance salesman, his fiancée, and his old high-school pal. (1 hr. 30 mins.; NR) *Cinema Village 12th St.*

Two Girls and a Guy—Two young women (Heather Graham and Natasha Gregson Wagner) think they are the girlfriend of the actor Blake (Robert Downey Jr.), and each has been lied to. The two women break into Blake's loft and wait for him. James Toback shot the movie very cheaply and quickly (in eleven days), and he's moved in a little too close to his actresses and forced them to run through their lines under great pressure. But when Downey enters, the camera backs off, and Downey fills the loft with his personality. He sits down at the piano and sings a torch song. The women come out of hiding, jump all over him, and he lies and retreats. His defense is that he's telling an actor's truth in sexual relationships—he can be whatever he needs to be; therefore, he means what he says when he tells each woman that he loves her. This is nonsense, of course, but it's very revealing of Downey himself. *Two Girls and a Guy* isn't a satisfying movie, but Downey is alarmingly brilliant in it—a man locked in torment who can't find the way out. Let's pray this isn't one of his last performances. (Denby; 5/4/98) (1 hr. 28 mins.; R) *The Screening Room.*

Under the Skin—A young woman turns to anonymous sex when her mother's sudden death leaves her too shocked to grieve in a traditional manner. Starring Samantha Morton and Claire Rushbrook. Directed by Carine Adler. (1 hr. 25 mins.; NR) *Angelika Film Center; Pavilion Theatre.*

★**Wild Man Blues**—Woody Allen travels from around Europe, playing concerts at night while residing with Soon-Yi Previn in hotels filed with marble and burnished wood, and everything has to be just so. In each hotel, the couple takes a suite so Woody has at his disposal a separate bathroom in which to perform unknown rituals and ablutions. Crowds wait outside his window, as if he were a royal personage. It's the hard easy life. *Wild Man Blues*, directed by Barbara Kopple, is a portrait of a man caught out of his milieu—out of New York, where Woody can work and rest exactly the same way every day. He has plenty of helpers—his sister is along for the ride, and Jean Doumanian, his producer, shows up now and then. Of those present, Soon-Yi Previn is actually the toughest on him. She's a strong-willed young woman, but she doesn't have a lot to say—as far as we can see, conversation between Woody and Soon-Yi centers on his moods, his reputation, his comforts. He plays the neurotic to entertain us, but he's also genuinely cut off and self-protecting, and there isn't much sign here that he sees anything the slightest bit wrong with his situation. (Denby; 4/27/98) (1 hr. 44 mins.; PG) *The Screening Room; Lincoln Plaza Cinemas.*

Wilde—Stephen Fry is the Irish playwright in this exploration of his life and his passionate affair with the young, handsome Lord Alfred Douglas (Jude Law). Also starring Jennifer Ehle, Vanessa Redgrave, and Tom Wilkinson. Directed by Brian Gilbert. (1 hr. 56 mins.; R) *Quad Cinema; Paris Theatre.*

Woo—On the advice of her psychic friend, a woman agrees to a blind date with a Virgo. Starring Jada Pinkett Smith, David Chappelle, L.L. Cool J., Tommy Davidson, and Foxy Brown. Directed by Daisy v.S. Mayer (*Party Girl*). (1 hr. 20 mins.; R) *Linden Boulevard Multiplex.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Bulworth; Clockwatchers; The Hanging Garden; The Opposite of Sex; The Spanish Prisoner; Under the Skin.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Fear and Loathing in Las Vegas.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *La Vie de Jésus; Tokyo Fist.*

Film Forum—209 W. Houston St. (727-8110) *The Disenchanted; Fireworks (Hana-Bi); Grey Gardens; The Kingdom Part 2.*

Quad Cinema—34 W. 13th St. (255-8800) *Broadway Damage; Déjà Vu; Insomnia; Wilde.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *The Big Lebowski; Two Girls and a Guy; Wild Man Blues.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *I Got the Hook Up; Almost Heroes; Artemisia; The Butcher Boy; A Day at the Beach; He Got Game; Sliding Doors.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Godzilla; The Horse Whisperer; Quest for Camelot.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Deep Impact; Hope Floats.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *I Got the Hook Up; Almost Heroes; Deep Impact; The Horse Whisperer.*

34th Street Showplace—238 E. 34th St. (532-5544) *The Big Hit; Deep Impact; Fear and Loathing in Las Vegas.*

Chelsea—260 W. 23rd St. (505-CINE#597) *The Quest for Camelot; Fear and Loathing in Las Vegas; Godzilla; He Got Game; Hope Floats; Sliding Doors.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Bulworth.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Bulworth; Godzilla; The Horse Whisperer.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *The Butcher Boy.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Deep Impact.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Artemisia; Hope Floats; The Horse Whisperer.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Bulworth.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Almost Heroes; Fear and Loathing in Las Vegas; Godzilla; Hope Floats.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Sliding Doors.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *The Opposite of Sex.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *He Got Game.*

Embassy 2-3—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Sliding Doors; Titanic.*

Guild 50th Street—33 W. 50th St. (757-2406) *The Horse Whisperer.*

Paris Theatre—4 W. 58th St. (688-3800) *Wilde.*

State—1540 Broadway (391-2900) *I Got the Hook Up; The Big Hit; City of Angels; Quest for Camelot; Woo.*

Sutton—205 E. 57th St. (759-1411) *I Got the Hook Up; He Got Game.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *As Good As It Gets; Love and Death on Long Island; Mercury Rising; Scream 2; U.S. Marshals; The Wedding Singer.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Bulworth.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *City of Angels.*

86th Street—125 E. 86th St. (505-CINE#604) *Bulworth; Fear and Loathing in Las Vegas.*

86th Street East—210 E. 86th St. (249-1144) *Closed for renovations.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Fear and Loathing in Las Vegas.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *The Quest for Camelot; Deep Impact; The Last Days of Disco; The Object of My Affection; The Spanish Prisoner; Titanic.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *Almost Heroes; Godzilla.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Good Will Hunting; A Price Above Rubies.*

Opening
Hear No Evil

In the syrupy yet moving 'Beyond Silence,' a girl spends her young life interpreting the world for her deaf parents—until her desire for the trappings of adulthood pulls the family apart. Germany's entry for Best Foreign Language Oscar starts Friday at Angelika Film Center and Cinema II.

Photograph by Walter Wehner/Miramax Films.

Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *Almost Heroes; Deep Impact; Godzilla; Hope Floats; The Horse Whisperer; Quest for Camelot.*

UA East—1629 First Ave., at 85th St. (249-5100) *I Got the Hook Up.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Les Misérables.*

84th Street—2310 Broadway, at 84th St. (877-3600) *I Got the Hook Up; Bulworth; Deep Impact; Fear and Loathing in Las Vegas; He Got Game.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Chinese Box; A Friend of the Deceased; The Hanging Garden; Marius and Jeannette; The Spanish Prisoner; Wild Man Blues.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *Almost Heroes; Godzilla; Hope Floats; The Horse Whisperer; Quest for Camelot; Sliding Doors; Titanic.* IMAX: *Across the Sea of Time; Everest; Godzilla; LF–First City in Space.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Bulworth; The Horse Whisperer.*

New Coliseum—701 W. 181st St. (740-1545) *Almost Heroes; Bulworth; Deep Impact; Godzilla.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Bulworth; Deep Impact; He Got Game.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Deep Impact; Godzilla.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The Opposite of Sex.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *I Got the Hook Up; Almost Heroes; Bulworth; Deep Impact; Godzilla; He Got Game; Hope Floats; The Horse Whisperer; Quest for Camelot; Woo.*

Concourse Plaza—214 E. 161th St. (588-8800) *I Got the Hook Up; Bulworth; Deep Impact; Godzilla; Quest for Camelot; Woo.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *I Got the Hook Up; Almost Heroes; The Big Hit; Bulworth; Deep Impact; Fear and Loathing in Las Vegas; Godzilla; Quest for Camelot; Woo.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Almost Heroes; Bulworth; Deep Impact; The Horse Whisperer; Quest for Camelot; Titanic.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Bulworth; Deep Impact; Godzilla.*

Cobble Hill—265 Court St. (596-4995) *The Quest for Camelot; Deep Impact; Godzilla; The Horse Whisperer; Paulie; The Spanish Prisoner.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *I Got the Hook Up; Fear and Loathing in Las Vegas; Godzilla.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *I Got the Hook Up; Bulworth; Deep Impact; Godzilla.*

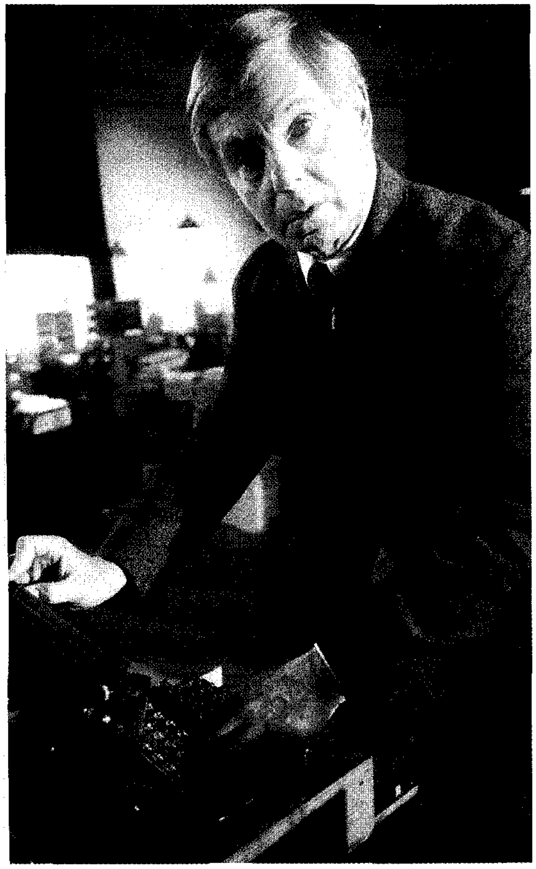
Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Almost Heroes; Deep Impact; Godzilla.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *I Got the Hook Up; Almost Heroes; Godzilla; He Got Game; Quest for Camelot; Woo.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Bulworth; Deep Impact; Godzilla; Hope Floats; The Horse Whisperer.*

Linden Boulevard Multiplex—Linden Boulevard and Eldert Lane, Brooklyn (277-0303) *I Got the Hook Up; Bulworth; Deep Impact; Godzilla; He Got Game; Quest for Camelot; Titanic; Woo.*

Marboro—6817 Bay Pkwy., at 69th St.



Festival

Boys on Film

Among the expected coming-of-age and coming-out dramas screening at the New York Lesbian and Gay Film Festival, the tragic biographical stories of two very different men stand apart: that of Alan Turing, the British code-breaking genius portrayed on film by Derek Jacobi (in 'Breaking the Code,' left), and that of Michael Alig, the Indiana-born club kid (in the documentary 'Party Monster,' above). Runs June 4–14. See "Museums, Societies, Etc." for more info.

(232-4000) *Almost Heroes; Bulworth; Deep Impact; Godzilla.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *Almost Heroes; Bulworth; Deep Impact; Godzilla; Hope Floats; The Horse Whisperer; Quest for Camelot; Under the Skin.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Almost Heroes; Bulworth; Deep Impact; Godzilla; He Got Game.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Bulworth; City of Angels; Deep Impact; Fear and Loathing in Las Vegas; Godzilla; Hope Floats; The Horse Whisperer; Quest for Camelot.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *I Got the Hook Up; Almost Heroes; Bulworth; Deep Impact; Godzilla; He Got Game; Quest for Camelot.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Almost Heroes; Bulworth; City of Angels; The Horse Whisperer; Quest for Camelot; The Spanish Prisoner.*

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *The Quest for Camelot; Bulworth; Deep Impact; Godzilla; Hope Floats.*

Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Godzilla; Quest for Camelot; Sliding Doors.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Almost Heroes; Deep Impact; Les Misérables; Paulie; The Spanish Prisoner; Titanic.*

Continental—70-20 Austin St., Forest Hills (544-1020) *Bulworth; Fear and Loathing in Las Vegas; Godzilla.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *I Got the Hook Up; Bulworth; He Got Game; Woo.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Almost Heroes; Deep Impact; Godzilla; Hope Floats; The Horse Whisperer; Quest for Camelot.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *I Got the Hook Up; The Big Hit; Deep Impact; He Got Game; Paulie; Sliding Doors.*

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *City of Angels; Hope Floats; Quest for Camelot.*

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *Bulworth; Deep Impact; Fear and Loathing in Las Vegas; He Got Game; The Horse Whisperer; Titanic.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Bulworth; Deep Impact; Godzilla.*

Main Street Cinemas—72-66 Main St. (263-4828) *The Quest for Camelot; Deep Impact; Godzilla; Hope Floats; The Horse Whisperer.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Closed for renovations.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Almost Heroes; Bulworth; Deep Impact; Fear and Loathing in Las Vegas; Godzilla; The Horse Whisperer; Quest for Camelot; Sliding Doors.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *A Price Above Rubies; The Spanish Prisoner.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Deep Impact; Godzilla.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Deep Impact; Fear and Loathing in Las Vegas; Godzilla; Hope Floats.*

Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *The Horse Whisperer.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *The Quest for Camelot; Almost Heroes; Bulworth; City of Angels; Deep Impact; Godzilla; Hope Floats; The Horse Whisperer; The Object of My Affection; Paulie.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Bulworth; Deep Impact; Godzilla; The Horse Whisperer; Quest for Camelot; Sliding Doors.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *I Got the Hook Up; Almost Heroes; Bulworth; Deep Impact; Fear and Loathing in Las Vegas; Godzilla; He Got Game; Hope Floats; The Horse Whisperer; Quest for Camelot; Woo.*

Museums, Societies, Etc.

American Museum of the Moving Image—Through 6/28: "Indie New York." 6/6: *Parting Glances* (1986) and *In the Soup* (1992). 6/7: *Girlfriends* (1978) and *Smithereens* (1982). "Pinewood Digital Dialogue." 6/4: *Godzilla: The Digital Effects.* At the McGraw-Hill Auditorium, 1221 6th Ave. (at 49th St.); $16 nonmembers; $12 members. AMMI, 36-01 35th Ave., Astoria, Queens (718-784-4520).

Anthology Film Archives—Through 6/8: premiere of *West New York* (1998). "The Optical Cinema of Pat O'Neill" (1963–1998). 6/2: Program 3. 6/6: Program 4. 6/7: Program 5. 6/3–6/14: *The Unveiling* (1996). 32 Second Ave., at 2nd St. (505-5110); $7.

Different Light—6/7: *She Done Him Wrong* (1933). 151 W. 19th St. (989-4850); free.

Donnell Media Center—"Romantic Comedies." 6/3: *Thru the Mirror* (1936) and *Hollywood Cavalcade* (1939). 6/10: *The Little House* (1952) and *Sabrina* (1954). "Recent Gay and Lesbian Documentaries." 6/4: *Changing Our Minds: The Story of Dr. Evelyn Hooker* (1991). 20 W. 53rd St. (621-0619); free.

Film Society of Lincoln Center (The Walter Reade Theater)—"The Cinema of Shohei Imamura." 6/2–6/3: *The Pornographers* (1966) and *A Man Vanishes* (1967). 6/3, 6/5, and 6/7: *The Profound Desire of the Gods* (1968). 6/5–6/6 and 6/8: *Vengeance is Mine* (1979). 6/5–6/6: *The History of Postwar Japan As Told by a Bar Hostess* (1970). 6/7–6/9: *Eijanaika* (1981). 6/8–6/9: *Karayuki-san* (1975). "Movies for Kids." 6/6–6/7: *The White Balloon* (1997). Call 875-5601 for info. 65 W. 65th St., plaza level (875-5600); $8.50.

French Institute—"Young French Cinema: First Films by French Filmmakers." 6/2: *A la Belle Étoile* (1993). 6/9: *Les Amoureux* (1994). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, festival tickets $8.

Museum of Modern Art—"Coming Apart: Films from 1968 and Thereabouts." 6/5: *In the Heat of the Night* (1967). 6/4–6/5: *The Graduate* (1967) and *Barrier* (1966). 6/5–6/6: *The Wild Bunch* (1969). 6/5: *Warrendale* (1967). 6/6: *Andrei Roublev* (1969). 6/6 and 6/8: *Georgy Girl* (1966). 6/7 and 6/9: *Once Upon a Time in the West* (1968). 6/7 and 6/12: *Faces* (1968). 6/7–6/8: *Chappaqua* (1966). 6/9: *Blow-Up* (1966), *The War Game* (1966), and *Good Times, Wonderful Times* (1965). "New Documentaries." 6/8: Films from the 1997–1998 Festivals in Berlin, Amsterdam, Tampere, Cork, Paris, and Sundance. "Special Screenings." 6/2: *Louisiana Story* (1948). "Big as Life: An American History of 8mm Films." 6/4: Films by Beckman, Voslakov, and Dick. 11 W. 53rd St. (708-9400); free with $9.50 admission.

Museum of Television & Radio—"TV Movies." Month of June: *The Boy in the Plastic Bubble* (1976). 25 W. 52nd St. (621-6600); $6.

New York Lesbian & Gay Film Festival—6/4–6/14 at the Joseph Papp Public Theater (425 Lafayette St.), The New School's Tishman Auditorium (66 W. 12th St.), and the Brooklyn Museum of Art (200 Eastern Parkway). For info and complete schedule, call 254-8504; tickets, $8.50–$30.

Second Annual Thessaloniki USA 1998—Through 6/4: Fifteen recent films from Greece and the Balkans. At Cinema Village, 22 East 12th Street. Call 308-2407 or 924-3363 for information. Tickets $8; $5 senior citizens.

The Screening Room—Weekends at midnight: *Valley of the Dolls* (1967). Sunday brunch: *Valley of the Dolls* and *Breakfast at Tiffany's* (1961). 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

YWCA Cine-Club—"A Celebration of Japanese Cinema." 6/6–6/7: *The Mistress* (1953). 610 Lexington Ave., at 53rd St. (735-9717); $5 members, $6 nonmembers.

Photographs from the Drama House.

theater

Cowboy Rides Again...Irving Berlin

Broadway

Now playing

Art—I sympathize with this play by Yasmina Reza, which was the hit of Paris in 1995 and of London in 1996, and won awards in both cities. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue requires high-powered actors to animate it, and happily, it gets them. As Marc, Alan Alda puts to insidious use his ability to pester with polish. Victor Garber's dapper Serge harbors under the façade of a convivial man-about-town a defensive arrogance expressed with mounting bile. As Yvan, Alfred Molina is pure perfection. (Simon: 3/16/98.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Deborah Gibson plays the girl; Chuck Wagner plays the (hairy) boy. Lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

The Beauty Queen of Leenane—Martin McDonagh's drama about an old woman's attempts to sabotage her daughter's love life. $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning history of African-Americans as told through tap dancing, poetry, and song. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cabaret—I question converting the Henry Miller Theatre into the Kit Kat Klub for this show, complete with poorer sight lines and tables for overpriced and distracting drinks. Otherwise, the Roundabout is to be applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 30's Berlin nightlife and the bisexuality of Clifford, the writer hero. The major performances are all at least a mite off, but the supporting cast delivers staunchly. Natasha Richardson is an authentically British Sally Bowles, but she is also stolid, lacking in girlish vulnerability. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) $50–$75. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2. Cabaret, bar, and banquette seating available. Opened 3/19/98. *Kit Kat Klub, 124 W. 43rd St. (719-1300).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$70. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

The Chairs—This tragic Ionesco farce concerns a nonagenarian couple, caretakers of an abandoned tower on an isolated island surrounded by stagnant water. They are ready to die, and have invited everyone conceivable to hear the Old Man's testament, which he, unskilled with words, has hired the Orator to deliver for him. The guests—all invisible presences—start coming. The Old Man chats them up while the Old Woman knocks herself out dragging in seating for them. The stage fills up with more and more empty chairs. Geraldine McEwan's old woman may be a bit too singsongy, but Richard Briers's would-be debonair, self-satisfied yet insecure dotard could not be more appropriately laughable or pitiful. I disapprove of the gratuitous final transformation by the Orator; otherwise this production incises itself indelibly on those privileged to view it. (Simon: 4/20/98.) $35–$60. Mon.–Fri. at 8, Sat. at 2 and 8. Through 6/13. *Golden Theatre, 252 W. 45th St. (239-6200).*

EXTRA
DAILY PRESS
CHEER OPENS

Previews
Cheer Leaders

Long before paparazzi *became a household word, Irving Berlin took a satiric look at the potent combination of fame and scandal in 'As Thousands Cheer.' Not seen in New York since its original 1933 production, the "ripped from the headlines" romp reappears at the Greenwich House Theatre. In previews starting June 2. Call 541-8441 for tickets ($12).*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness; minimalism prevails. All is concise, calibrated, calculated, but nothing is stinted on. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Karen Ziemba, Hinton Battle, and Ernie Sabella. (Simon: 12/2/96.) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

The Diary of Anne Frank—Natalie Portman, the electrifying teen cutie from *Beautiful Girls,* stars in this newly revised version of the 1955 play. Also starring Linda Lavin, Harris Yulin, George Hearn, and Austin Pendleton. $40–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 12/4/97. *Music Box Theater, 239 W. 45th St. (239-6200).*

Forever Tango—This marathon of tangos as interpreted by Luis Bravo, is a testament to the sultry versatility of the Argentine form, not to mention its power to seduce. $20–$75. Wed.–Fri. at 8, Sat. at 2, 6, and 9, Sun. at 3 and 7:30. *Marquis Theatre, 211 W. 45th St. (307-4100).*

Freak—John Leguizamo has proved, in various mediums and genres, that he is versatile, witty, inventive, and charming. He writes and delivers funny dialogue within his monologues, interrupts his acting to execute nimble dance steps both elegant and satirical, and creates characters with facial expressions, vocal mannerisms, and body language that blend into a riotous lingua franca. He brings these skills to his Broadway show, which purports to be semi-autobiographical and is surely, in Anatole France's great phrase, a story truer than truth. (Simon: 3/2/98.) $17.50–$55. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 7/4. *Cort Theatre, 138 W. 48th St. (239-6200).*

Golden Child—After returning to his Chinese hamlet from a business trip, Eng Tieng-Bin, the protagonist of this new memory play by David Henry Hwang (*M. Butterfly*), proudly presents his three wives with a new waffle iron, a cuckoo clock, and a phonograph. But his less tangible acquisitions—a new faith, a changed outlook on education, and an overpowering desire to unbind his daughter's feet—do not blend so seamlessly into his traditional home. $30–$50. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/2/98. *Longacre Theatre, 220 W. 48th St. (239-6200).*

High Society—A hybrid of the 1956 movie musical of the same name and Philip Barry's *The Philadelphia Story.* Music and lyrics by Cole Porter (with an assist from Susan Birkenhead); book by Arthur Kopit. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/23/98. *St. James Theatre, 246 W. 44th St. (239-6200).*

Honour—As the former chairwoman of the National Endowment for the Arts, Jane Alexander must have had her share of unpleasant media moments. But at no time, one suspects, did any journalist treat her as disrespectfully as the fictional one in this drama starring Robert Foxworth, Laura Linney, and the former Clinton appointee. Here, the bottom-feeding scribe shows up at Alexander's house to do a profile of her husband—and winds up having an affair with him instead. Written by Joanna Murray-Smith; directed by Gerald Gutierrez. $25–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/26/98. *Belasco Theatre, 111 W. 44 St. (239-6200).*

Photograph by Joan Marcus.

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St.(239-6200).*

The Judas Kiss—David Hare's new play about the relationship between Oscar Wilde and his lover, Lord Alfred Douglas. Liam Neeson plays the condemned playwright; Richard Eyre directs. $15–$55. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

The Last Night of Ballyhoo—Set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind,* this serious romantic comedy is Alfred Uhry's first effort since *Driving Miss Daisy.* The wait clearly paid off; he won the 1997 Tony award for Best Play. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Life—A contemporary street opera set in eighties Times Square. Lillias White and Chuck Cooper picked up Tony awards for their performances. Music and lyrics by Cy Coleman and Ira Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/26/97. *Ethel Barrymore Theatre, 243 W. 47th St.(239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *New Amsterdam Theater, 214 W. 42nd St. (307-4100).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

The Phantom of the Opera—Nine leads, ten years, and almost 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Additional matinee 6/4 at 2. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of artists, hipsters, and hangers-on living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—You've seen the billboard. Now see the show. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton adapted Baroness Orczy's novel for the stage. Christine Andreas, Terrence Mann, and Douglas Sills star. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

1776—The book of this 1969 musical, the gifted Peter Stone's masterpiece, is surely one of the best ever. Thrillingly incorporating the potentially divisive issue of slavery, it succeeds in keeping us, despite our knowledge of the outcome, in a state of wonderfully paradoxical suspense. Splendid as was Peter Hunt's original production, this Scott Ellis revival very nearly matches it. It will provide you not only with three hours of choice theatergoing but also with three very rich hours of life. Music and lyrics by Sherman Edwards. (Simon: 8/25/97.) $20–$75. Wed.–Sat. at 8; Wed. and Sat. at 2; Sun. at 1 and 6:30. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the Boomers' coming-of-age—just *breezes.* A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Lovely Rebecca Luker, who was a memorable Magnolia in *Show Boat,* plays the problem named Maria, and Michael Siberry plays the widower captain. $50–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

The Sunshine Boys—This Neil Simon play is a triumph of strategy. (1) It is full of one-liners: easily detachable and portable laughs. (2) The main characters, a retired vaudeville team, now hate each other, hence ever-popular insult comedy. (3) Willie Clark and Al Lewis are also Jewish, so we get audience-tickling Jewish jokes. (4) The background is show business, providing cherished showbiz humor. Add the stage-screen-and-TV-enshrined duo of Jack Klugman (Willie) and Tony Randall (Al), and it's platinum-edged-securities time. This production at the National Actors Theatre revival is rattling good fun. (Simon: 1/5/98.) $30–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 12/8/97. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

A View From the Bridge—One of the most distressing tales Arthur Miller ever told. Anthony LaPaglia stars as Eddie Carbone, the longshoreman who lusts after his niece; Allison Janney plays his long-suffering wife. Michael Mayer directs. $30–$60. Tues.–Sat. at 7:30, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Wait Until Dark—Even if a girl weren't blind, she'd find it pretty unnerving to be trapped in a house with Quentin Tarantino. Unfortunately, the new production of Frederick Knott's 1966 thriller requires that Marisa Tomei be both (blind and trapped, that is) and that Tarantino, as a psychotic drug dealer, torture her. Robert Duvall and Lee Remick starred in the original Broadway version; Leonard Foglia (*Master Class*) directs the revival. $45–$60. Tues.–Sat. 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/5/98. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

Sequel

Labor of Love

The John Cheever of the American theater is tired of hearing the word *Wasp.* While A. R. Gurney ("Pete" to his friends) realizes that his plays deal almost entirely with life among upper-middle-class residents of the Northeast, such ethnic stereotyping is beginning to wear on him. "The implications of what I say are often misunderstood; no one says that only Hispanics from Queens should see John Leguizamo," Gurney says, perhaps the only time he and Leguizamo will ever appear in the same sentence. "Sure, I write about Wasps," he continues. "But the issues they're dealing with—sitting down at a dinner table, falling in love, getting married, or not—I think those things are universal." In his latest work, *Labor Day,* Gurney revisits John, the somewhat autobiographical protagonist of his Off Broadway hit from 1988, *The Cocktail Hour.* Like Gurney, John is a playwright who has made a life mostly in subsidized theaters; like Gurney, John hungers for a taste of big-time Broadway success. "I still write in hopes of creating a play that will appeal to a Broadway audience and become a success in that context," Gurney admits. In *Labor Day,* John, at least, gets that chance when he learns his play has been seen by Robert Redford, who wants to buy the script—providing a few changes can be made. Gurney, for one, isn't counting on the limelight to hit him just yet. "A Broadway audience needs a tangible sense of where their money has gone," he says. "They want to have seen a star, or spectacular scenery, not just a play that has one set, five actors, no music, and a set of ideas that may emerge." Still, if Redford should stop by on opening night? Gurney laughs. "I'm not saying that would be a bad thing." (See listings.)

Kate Coyne

Photograph by Susan Johann.

Preview

Seeing Red

Though it may lead some to wonder if a celebration of commercial jingles is next, 'The Jello Is Always Red,' a revue of the songs of Clark Gesner, undoubtedly features the only musical odes to toothpaste, peanut butter, and the aforementioned gelatin dessert. Gesner, the songsmith behind 'You're a Good Man, Charlie Brown,' also performs in the cabaret. At the Citicorp Center, Wednesday, June 3, to Sunday, June 28. Call 935-5820 for tickets.

Off Broadway

Previews and Openings

As Thousands Cheer—Irving Berlin's 1933 satire of the tabloid foibles of the rich and famous. With sketches by Moss Hart, and starring B. D. Wong and Judy Kuhn. In previews 6/2 for a 6/14 opening. $12. Tues.–Fri. at 8, Sat. at 6 and 9, Sunday at 3. *Greenwich House Theater, 27 Barrow Street. (541-8441).*

Cymbeline—Forget Romeo. One of Shakespeare's stronger, later romantic plays, *Cymbeline* debuts as part of the Royal Shakespeare Company's season at the Brooklyn Academy of Music, with a Japanese Kabuki spin: kimonos and gongs galore. $50–$20. Wed.–Sat. at 7:30, Sat. at 2. Opens 6/3, through 6/6 only. *BAM Opera House, 30 Lafayette Ave. (718-656-4100).*

Damage & Desire—Much has been made recently of the close friendships between gay men and straight women. Here's a twist: a drama about the less than harmonious relationships between gay men and lesbian women. $12. Thurs.–Sun. at 8. Opens 6/4, through 6/28. *HERE, 145 Sixth Ave. (647-0202).*

Everyman— The famous sixteenth-century morality play returns, asking the question that's plagued everyone from Plato to Jerry Maguire: What is it that gives meaning to our lives? Part of the RSC season at BAM. $50–$20. Tues.–Sat. at 7:30, Sat. at 2, Sun. at 3. Opens 6/2, through 6/7 only. *BAM's Majestic Theater, 30 Lafayette Ave. (718-63-4100).*

Fishes—Judy Blume meets Mrs. Paul: When young Junebug's mother dies, the girl sees Mom's ghost in the form of an exotic tropical fish. What could have been a standard coming-of-age tale is similarly transformed into something strangely beautiful. Directed by Judy Minor. $12. Wed.–Sun. at 8. In previews 6/6 for a 6/13 opening. Through 6/24. *New Georges, 46 Walker St. (560-7387).*

Labor Day—In his new play about the obscenities of show business, A. R. Gurney revisits John, the main character in *The Cocktail Hour.* Directed by Jack O'Brien. $47.50. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. Opens 6/1. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

A New Brain—Shortly after winning a pair of Tonys for *Falsettos,* William Finn was rushed to the hospital for emergency brain surgery and told that his songwriting ability might be forever compromised. This new musical, which, like *Falsettos,* he also created with James Lapine, is an autobiographical account of the anguished and introspective period Finn spent in a hospital bed, contemplating the possibility of a more limited future. $55. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. In previews for a 6/18 opening. *Lincoln Center Theater's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

Villa Villa—De La Guarda, a young theater troupe from Argentina, performs a show that's part carnival, part rock concert, part drama—all above the audience's heads. $45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 4 and 7. In previews for a 6/11 opening. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

You Never Can Tell—The Roundabout returns to its roots—and what it does best—with this early comedy by George Bernard Shaw. Directed by Douglas Martin. $45. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews now for a 6/21 opening. *Roundabout's Laura Pels Theatre, 1530 Broadway, at 45th St. (719-1300).*

Now Playing

As Bees in Honey Drown—Socialite Alexa Vere de Vere—one part Hepburn, two parts eyeliner, three parts luxury addict—enlists a young author to write a screenplay about her life. Written by Douglas Carter Beane; alertly directed by Mark Brokaw (*How I Learned to Drive*). Starring Bo Foxworth and Peri Gilpin. $47.50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Opened 7/24/97. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Aunt Chooch's Birthday—The old broad turns 75 and you're invited. More interactive theater from *Tony 'n' Tina* director Larry Pellegrini with dinner, dancing, and lots of family squabbling. $65. Thurs.–Sat. at 8, Sat. at 2 and Sun. at 3. *Vegas Room, 221 W. 46th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

The Broadway Kids Sing Broadway—A musical revue of songs made famous by Broadway kids. Expect tunes from *Annie, The Sound of Music, The Wizard of Oz, Oliver!,* and *Bye Bye Birdie.* $20. Sat. and Sun. at noon. Through 6/21. John Houseman Theatre, 450 W. 42nd St. (354-2220).

Dinah Was—Dinah Washington, who immortalized "Come Rain or Come Shine" and other hummable lovelies, was also a diva of excesses: She drank too much, she ate too much, she married too many times (six). But before dying at age 39, she had earned herself a dandy moniker—"Queen of the Blues"—and become the first black woman to appear on the all-white pop charts. Yvette Freeman (*E.R., Working*) tells her story in this new play with music. $25–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Gramercy Theatre, 127 E. 23rd St. (307-4100).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Photograph by Carol Rosegg.

OFFICIAL RULES FOR THE VISA CONSUMER SWEEPSTAKES

1. To Enter: No Purchase or Obligation Necessary. Sweepstakes runs from 6/1/98 – 8/31/98. An eligible Visa cardholder automatically receives one sweepstakes entry for each purchase made with his/her Visa® card from 6/1/98 – 8/31/98. Only purchases made with a Visa card in good standing as of 5/31/98, issued in the U.S. by a participating financial institution and processed through Visa U.S.A. Inc.'s transaction processing system are eligible for automatic entry. Cash advances, balance transfers, non-U.S.-dollar purchases, and Interlink®-processed transactions are excluded from entry. Cards which are stolen, fraudulent, tampered with or otherwise altered are not eligible for automatic entry. To enter without purchase or obligation, hand-print your name, address, city, state, zip, day and evening phone numbers, and the words "Visa Famous Streets of America Sweepstakes" on a 3" x 5" card and mail in a #10 envelope to: Visa Famous Streets of America Sweepstakes, P.O. Box 4033, Grand Rapids, MN 55745-4033. Entries must be postmarked by 8/31/98 and received by 9/7/98. Enter as often as you wish, but each entry must be mailed separately. No mechanical reproductions permitted. Entries become the property of Sponsor and will not be returned. **2. Drawing:** On or about 9/12/98, a random drawing from all entries received (transactions and mail-ins) will be conducted by Visa U.S.A. Inc. Odds of winning depend on total number of eligible entries received. One (1) prize per household. All prizes will be awarded. **3. Prizes:** One (1) Grand Prize of a trip for two (2) to a Famous Street location of winner's choice in the U.S. and $25,000 in cash that may be used toward a shopping spree. Trip includes first-class air transportation for two on a major airline from a major airport nearest the winner's home to one of the following cities: San Francisco, CA, Los Angeles, CA, Orange County, CA, Chicago, IL, Atlanta, GA, Miami, FL, New York, NY, New Orleans, LA or Philadelphia, PA; hotel accommodations (double occupancy) for 7 days/6 nights, 7 day compact car rental (subject to rental car company's regular restrictions), $1,400 in cash that may be used toward meals, and $15,000 in cash that may be used toward taxes on prize. Total Approximate Retail Value (ARV) of Grand Prize is $50,000. Trip is subject to availability and must be taken within one year of notification. Nine (9) First Prizes: $1,000 in Visa Travelers Cheques, ARV: $9,000. No substitutions, cash equivalents, or transfers of prizes permitted except at the sole discretion of the Sponsor. Winners are responsible for payment of taxes on prizes and for any other expenses relating to the use of prizes. Total ARV of all prizes: $59,000. **4. Eligibility:** Sweepstakes open to all legal U.S. residents 18 years or older as of 6/1/98. Employees of Visa U.S.A. Inc., Visa International Service Association, their Member financial institutions, their subsidiaries, affiliates, prize suppliers, and advertising and promotion agencies of Visa U.S.A., Inc., including Highway One, Inc. and Marden-Kane, Inc., and their immediate families (spouse, parents, children, siblings and their spouses) and individuals living in the same household as such employees are ineligible. Void where prohibited by law. Sweepstakes subject to all applicable federal, state, local laws and regulations. By participating, entrants agree to these official rules and accept decisions of Sponsor as final. **5. To Claim Prize:** Winners will be notified by certified mail and will be required to complete and sign an Affidavit of Eligibility and Liability and, where legal, a Publicity Release, which must be returned within 14 days after prize notification or prize will be forfeited and awarded to an alternate winner. Winner's guest must be 18 or older or an immediate family member, and must execute a Liability Release and, where legal, a Publicity Release prior to the issuance of travel documents. **6. Limitation of Liability:** Sponsor is not responsible for printing or typographical errors in any sweepstakes-related materials; stolen, lost, late, misdirected, damaged, incomplete, or illegible entries; or transactions that are processed late or incorrectly or are lost due to computer or electronic malfunction. Sponsor reserves the right to cancel or modify sweepstakes if fraud or technical failures compromise the integrity of sweepstakes as determined by Sponsor at its sole discretion. **7. Winner's List:** For a list of winners, send a self-addressed, stamped envelope to: Famous Streets of America Sweepstakes Winners, P.O. Box 714, Sayreville, NJ 08871-0714. Requests must be received by 10/31/98. **8. Sponsor:** Visa U.S.A. Inc., P.O. Box 8999, San Francisco, CA 94128-8999. Administrator: Marden-Kane, Inc., 36 Maple Place, Manhasset, NY 11030.

The Dying Gaul—A new play about sexuality, loss, the Internet, and, because it's by Craig Lucas, the fantasy of living beyond the grave. Tony Goldwyn takes over for injured star Cotter Smith. Directed by Mark Brokaw. $35. Tues.–Sat. at 8, Sun. at 3 and 7:30. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

Eddie Izzard: Dress to Kill—Britain's hottest, cross-dressingest comic offers his views on dinosaurs, the space program, and being raised by wolves. $35–$40. Tues.–Sat. at 8:30. Through 6/6. *Westbeth Theatre Center, 151 Bank St. (307-7171).*

The Empty Beach—The Puerto Rican Traveling Theatre presents Jamie Salom's play about an older woman, her young lover, and a young lady whom they have both rescued. $20. English performances on Wed., Thurs., and Fri. at 8; Spanish performances on Sat. at 2 and 8 and Sun. at 2 and 6:30. Through 6/7. *Puerto Rican Traveling Theatre, 304 W. 47th St. (239-6200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $40–$45. Mon., Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 2 and 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Gross Indecency: The Three Trials of Oscar Wilde—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an absorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." $20–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, and Sun. at 3 and 7. Opened 6/5/97. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Hedwig and the Angry Inch—John Cameron Mitchell—actor, director, and founding member of the Drama Dept.—wrote and stars in this rock concert-cum-musical, in which a German war bride finds herself in a Kansas trailer park and achieves self-actualization, not to mention tabloid fame, through songwriting. Featuring Stephen Trask and his downtown band, Cheater. $45. Mon. and Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

Howard Crabtree's When Pigs Fly—An irrepressible, technicolor celebration of puns, fabric, and gay life. Its costumer and musical "conceiver," Howard Crabtree, died in June of 1996, just days after completing the show. $45. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $47.50–$50. Mon. and Tues at 8, Wed. at 2:30, Fri at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Jails, Hospitals, & Hip-Hop—Danny Hoch, the *bandittel* from Queens, plays twelve urban misfits, then spews buckets of vitriol at Jerry Seinfeld. $10–$25. Wed. and Thurs. at 8:30, Fri. and Sat. at 8:30 and 11. Through 6/27. *P.S. 122, 150 First Ave., at 9th St. (477-5288).*

Jodie's Body—A one-woman play about art, the body, and the fall of apartheid. Written and performed by the Uganda-raised actress Aviva Jane Carlin. $18. Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7, Mon. at 8. Opened 5/4/98. *Gene Frankel Theatre, 24 Bond St. (279-4200).*

Joseph Gabriel Magic—Magician Joseph Gabriel mixes sleights of hand with large-scale illusions. $25–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

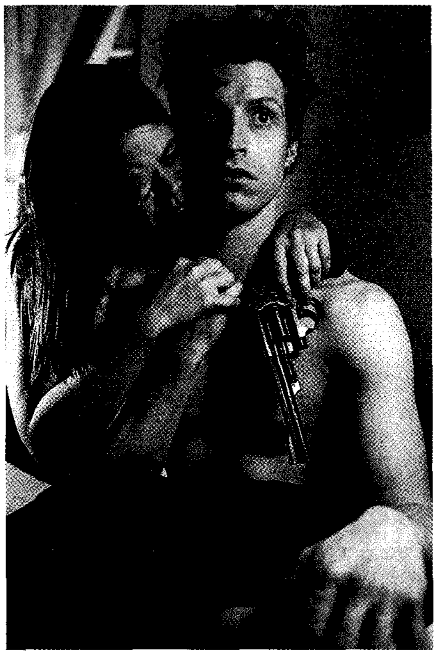
Manhattan Music: A Performance Festival—Manhattan Theatre Club presents a trio of cabaret acts, each with its own three-week engagement in venues about town. The first: *Pennies From Heaven* from Mary Cleere Haran. $35. Tues.–Fri. at 7:30, Sat. and Sun. at 3 and 7:30. Runs through 6/7. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Mr. Peter's Connections—Peter Falk returns to the New York stage for the first time in 27 years to do this original Arthur Miller play, which the playwright completed this season as Signature Theatre's artist-in-residence. Garry Hynes, the force behind *The Beauty Queen of Leenane,* directs. $45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 6/21. *Signature Theatre Company, 555 W. 42nd St. (244-PLAY).*

Revival

Mouthing Off

Blue Man Group's Jeff Doornbos stars as "a rock-and-roll Jesus with a 'Cowboy Mouth' " in a revival of Sam Shepard's pulsing collaboration with Patti Smith. At Curican from Thursday, June 4, to Saturday, June 20. Tickets: 229-7869.



Photograph by Antonio Ferrera

Murdered by the Mob—When this family gets together, it's murder. *Heh heh heh.* One of two interactive mob comedies now running Off Broadway; a four-course meal is included, plus take-home gifts and fake Academy Awards to the audience's best actors. $55. Fri. at 7:30 and Sat. at 7. *Steak Brokers Club, 393 Eighth Ave., bet. 29th and 30th Sts. (800-MURDERINC).*

Nasty Little Secrets—A return engagement of Lanie Robertson's drama about Joe Orton, the latter-day Molière who died at the hands of his lover and mentor. $35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. *Primary Stages, 354 W. 45th St. (333-4052).*

Once in a Lifetime—Atlantic Theater Company presents the Kaufman and Hart comedy about a trio of vaudevillians who stormtroop a Hollywoo studio. $35–$40. Tues.–Fri. at 8, Sat. at 2 and Sun. at 7. Atlantic Theater Company, 336 W. 20t St. (239-6200).

Peep Show—The latest installment in the Ronni Larsen chronicles of New York sleaze. $30–$4 Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and Opened 3/31/98. *Actors' Playhouse, 100 Seven Ave. South, at Sheridan Sq. (239-6200).*

Perfect Crime—Warren Manzi's long-running thrill about a wealthy psychiatrist accused of murderin her husband, and the small-town detective wh tries to prove she committed the "perfect crime. $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatr 1553 Broadway, at 46th St. (695-3401).*

Power Plays—A series of three one-act comedie starring and written by Alan Arkin and Elain May. $47.50. Tues.–Sat. at 8, Wed., Sat., and Sun. 2:30. Opened 5/21/98. *Promenade Theatre, 216 Broadway, at 76th St. (239-6200).*

Quidam—Cirque Du Soleil's ninth spectacular—which should, like its previous eight, chill, tickl and trompe many an oeil. $15.75–$59.5 Tues.–Thurs. at 8, Fri. at 6 and 9:30, Sat. at 4:3 and 8:30, Sun. at 1 and 5. Through 7/5. *Big Top Battery Park City (800-678-5440).*

R & J—A four-man, prop-free version of *Romeo an Juliet* that will likely stand out among th tragedy's many newfangled interpretations. $4 Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7 *John Houseman Studio Theatre, 450 W. 42nd S (239-6200).*

Revenge in the Mob—The inevitable offspring of interactive comedies *Grandma Sylvia's Funeral* an *Tony 'n' Tina's Wedding.* A four-course meal is included, so we'll assume the carnage isn't graphic $60. Fri. and Sat. at 8. *Arno Ristorante, 141 W. 38t St. (888-MOB-BOYS).*

The Seagull—As rendered by Blue Light Theate Company and translated by Tom Stoppard. Directed by Austin Pendleton; starring Ang Phillips, Maria Tucci, Mark Blum, and Gre Naughton. $18–$37.50. Fri. at 4, Sat. at 3 and Sun. at 7. *Theatre Four, 424 W. 55th St. (239-6200)*

Secrets Every Smart Traveler Should Know—There is decent amount of merriment to be had from thi revue. Inspired—or incited—by a homonymou travel guide, this show by a number of hand pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joy of sandy Uzbekistan, from lost baggage to lost illusions, from Hertz to other hurts and frustrations. Nothing is overlooked, though some thing are a mite undercooked. Even the Ca*th*tilian li*th* ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97. $42.50–$47.50; optional dinner one hour befor curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. an Sun. at 3 and 7:30. Opened 10/30/97. *Triad Theatre, 158 W. 72nd St. (799-4599).*

Stomp—As the title implies, a loud, aggressive, an energetic show in which a troupe of performer dances, claps, and generally bangs on everything i sight. Featuring buckets, brooms, trash-can lids and, yes, the kitchen sink. $24.50–$49.50 Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7 Opened: 2/27/94. *Orpheum, 126 Second Ave., bet 7th and 8th Sts. (477-2477).*

Tony 'n' Tina's Wedding—A wedding at *St. John Church, 81 Christopher St.*, then a reception at *Vinnie's, 147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—an it's lasted longer than a lot of real marriages $65–$75. Tues.–Sun. at 7, Sat. and Sun. at 2 Opened: 2/6/88. *(239-6200).*

Visiting Mr. Green—Eli Wallach, who made his Broadway debut more than a half-century ago, stars i this new comedy about a relationship between young man and an older Jewish widower. $35–$45 Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 *Union Square Theatre, 100 E. 17th St. (505-0700).*

The Wizard of Oz—A revival of last year's revival. A the Wicked Witch of the West, Eartha Kitt find herself in a role that (a) suits her vampy, campy talents and (b) plays to a more appreciative audienc than reluctant taxicab passengers. Have purrrrrrrfect evening. Rrrrreeow! $19–$59. Ca for showtimes. *Theater at Madison Square Garden, Seventh Ave. and 32nd St. (307-4111).*

art

Police Pictures...Polly Apfelbaum

Openings

Get into every museum on or near Fifth Avenue between 82nd Street and 104th Street—and the Frick Collection, at 1 East 70th Street—free during the twentieth annual **MUSEUM MILE FESTIVAL** on Tuesday, June 9, from 6 to 9 P.M. Downtown, check out the works of emerging artists at the third annual **ART EXCHANGE SHOW,** taking place June 4–9 from noon to 8 P.M., at 2 Broadway; admission is $5.

Galleries

Solos

Madison Avenue and Vicinity

Diane Andrews Hall—Paintings that incorporate elements of architecture and Baroque sculpture; through 6/26. Graham, 1014 Madison Ave. (535-5767).

Howard Hodgkin—New paintings that hover between abstraction and figuration and make subtle references to the artist's travels and friendships; through 6/13. Gagosian, 980 Madison Ave. (744-2313).

Paul Jenkins—Recent paintings that combine the flowing color of the artist's earlier work with gestural abstraction; through 6/16. Rickards, 1045 Madison Ave. (924-0858).

Joseph Stella—A selection of paintings and works on paper focusing on the artist's nature subjects; through 6/30. York, 21 E. 65th St. (772-9155).

Frank Stella—Prints, paper collages, wall reliefs, and sculpture from the nineties; through 6/26. Knoedler, 19 E. 70th St. (794-0550).

57th Street Area

Robert Berlind—Small on-site and large studio paintings of reflective surfaces of streams and ponds and of the woods near the artist's summer home in the Catskills; 6/4–7/17. De Nagy, 724 Fifth Ave. (262-5050).

Paul Cadmus—Drawings from 1909 to 1998, including male and female nudes, portraits, self-portraits, still lifes, and studies for paintings and prints; through 6/19. Moore, 724 Fifth Ave. (247-2111).

Stephen De Staebler—Recent clay sculptures whose subject is the human leg; through 6/26. Franklin Parrasch, 20 W. 57th St. (246-5360).

Marsden Hartley—An exhibition of 25 paintings executed between 1907 and 1942 that focuses on the artist's search for spiritual subject matter; through 6/20. Babcock, 724 Fifth Ave. (767-1852).

Valerie Hird—Paintings that combine images related to the artist's travels in southern Spain, among them tiles, tapestries, and souvenirs; through 6/20. Haime, 41 E. 57th St. (888-3550).

Alfredo Jaar—A sculptural and architectural environment and a series of photographs with accompanying text from the artist's "Rwanda Project 1994–1980"; through 6/13. Lelong, 20 W. 57th St. (315-0470).

Ynez Johnston—Mixed-media paintings combining symbols, calligraphy, and jigsaw geometry; through 6/4–7/10. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Howard Lerner—Paintings by a former student of Philip Guston, and a selection of works by Guston from the seventies; through 6/20. Whalen, 24 W. 57th St. (397-9700).

Isamu Noguchi—A selection of basalt and granite sculptures and fountains that were made by the artist in the eighties at his studio on the Japanese island of Shikoku, many of which have not been exhibited outside of Japan; through 6/26. PaceWildenstein, 32 E. 57th St. (421-3292).

Jose Maria Sicilia—Recent beeswax paintings that reference the spiritual writings of the Koran; through 6/20. Helman, 20 W. 57th St. (245-2888).

Tom Wesselmann—New abstract paintings; through 6/13. Janis, 110 W. 57th St. (586-0110).

SoHo and TriBeCa

Angus Fairhurst—New paintings that depict simple images of English forests in primary colors, and photographs that show the artist as a dreamer in the woods; through 6/27. Kern, 558 Broadway (966-1706).

Robert Irwin—Early abstract paintings from the fifties and sixties and acrylic discs from the sixties by this California artist, who turned away from painting in 1969 to become one of the creators of pure perceptual art and whose latest installation is currently on view at the Dia Center for the Arts (see "Museums"); through 6/19. PaceWildenstein, 142 Greene St. (431-9224).

Jane Kaplowitz/Dave Muller—Wall drawings and works on paper/Drawings, watercolors, and paintings; through 7/24. Marcus, 578 Broadway (226-3200).

Mike Kelley and Tony Oursler—A collaborative work titled *The Poetics Project 1977–1997* that consists of five color projections with musical soundtracks by the Poetics, an artists' rock band that Kelley and Oursler were members of in the seventies and eighties; through 7/31. Lehmann Maupin, 39 Greene St. (965-0753). See "Mike Kelley and Tony Oursler" under "Solo Shows, Chelsea."

Wolfgang Laib—An installation of ziggurat-like forms of beeswax that fills the gallery from floor to ceiling and conceals various architectural details, and a seven-foot-long marble sculpture in the shape of a house surrounded by mounds of white rice; through 6/6. Sperone Westwater, 142 Greene St. (431-3685).

Tom Marioni—New drawings; through 6/27. Roeder, 545 Broadway (925-6098).

Ann McCoy—Drawings, light projections, and holograms; through 6/20. Central Fine Arts, 70 Greene St. (966-8836).

Thom Merrick—Wall reliefs of "hand-written" words constructed from copper tubing; through 6/27. Gibson, 568 Broadway (925-1192).

Yong Soon Min—Sculpture and photographs by a California-based artist that continue her exploration of the ongoing conflict and division in her native Korea; through 6/27. Art in General, 79 Walker St. (219-0473).

Sergei Parajanov/Valery Bojakchian—Collaborative collages; through 6/27. Goldstein, 39 Wooster St. (431-0314).

Daniel Spoerri—Works from the artist's archives on loan from the Swiss National Library of Switzerland, as well as pieces that are pertinent to his stay in the New York in 1963–64; through 7/3. Swiss Institute of New York, 595 Broadway (925-2035).

Steve Tobin—Large-scale bronze sculptures, including a series cast from termite mounds in Africa; through 6/21. At Art et Industrie, 52 Thompson St. (966-6800), and OOK Harris, 383 W. Broadway (431-3600).

Alessandro Twombly—New sculptures in bronze, ceramic, and terra cotta whose forms evoke massive sea sponges; through 6/27. Kasmin, 74 Grand St. (219-3219).

Chelsea

Liesbeth Bik and Jos van der Pol—An installation by two Dutch artists that is a re-creation of the theory section of the ICA bookshop in London; through 6/30. Greene Naftali, 526 W. 26th St. (463-7770).

David Bolger—Oil-on-panel paintings that depict men in surreal settings; through 6/20. Wessel + O'Connor, 242 W. 26th St. (242-8811).

Fernando Canovas—Recent paintings of geometric spatial constructions; through 6/24. Nosei, 530 W. 22nd St. (741-8695).

Photography

Arresting Images

"Police Pictures: The Photograph as Evidence" is the first exhibition to explore the evolution of forensic and evidentiary photographs—those images we know as mug shots, WANTED posters, surveillance pictures. Though most of the show's works are anonymous (or at least unsigned), there are contributions from Atget, Riis, and, of course, Weegee. At New York University's Grey Art Gallery & Study Center, 100 Washington Square East; through July 18.

Photograph courtesy of the Grey Art Gallery and Study Center, New York University.

Peter Edlund—Paintings of flora and fauna in desolate landscapes; through 6/27. Shainman, 513 W. 20th St. (645-1701).

Arthur Ganson—Kinetic sculptures that hurl knives, spurt grease, and unfold Chinese fans, by a self-taught engineer who is an artist-in-residence at the Massachusetts Institute of Technology; through 6/30. Ricco/Maresca in association with William Louis Dreyfus, 529 W. 20th St. (627-4819).

Mike Kelley and Tony Oursler—A collaborative work titled *The Poetics Project: 1977–1997* that incorporates painted panels, video projections, sculpture, music, and drawings in a dense, mazelike installation; through 9/12. Metro Pictures, 519 W. 24th St. (206-7100). See "Mike Kelley and Tony Oursler" under Solo Shows, SoHo and TriBeCa.

Ellsworth Kelly—Seven recent paintings on shaped canvases, each painted in a single color, through 6/20, at Marks, 523 W. 24th St. (243-0200), and his 104-part anodized-aluminum piece from 1957, *Sculpture for a Large Wall, 1957*, through 6/20, at Marks, 522 W. 22nd St. (243-0200).

Peter Klare/Tom Martinelli—Large abstract wall reliefs that bring to mind design drawings for ordinary home and office furniture/Drawings that depict layers of disc forms in primary and secondary colors. Through 6/27. Eller, 529 W. 20th St. (206-6411).

Christian Lemmerz—An installation that uses a classical sculpture as a its centerpiece; through 6/20. DCA, 525 W. 22nd St. (255-5511).

Ellen Levin—An installation in which objects, figures, and birds in metal, wood, and plastic appear to have been thrown across the floor; 6/3–7/7. Conde, 529 W. 20th St. (691-9866).

Pat Passlof/Andrew Grassie—Recent abstract paintings/Small-scale tempera paintings of images drawn from travel brochures. Through 6/20. Harris, 529 W. 20th St. (463-9666).

Richard Prince—New works on paper that continue the artist's use of layering, gesture, and text; through 6/21. Gladstone, 515 W. 24th St. (206-9300).

David Reed—A new configuration of video insertions and paintings from the artist's ongoing *Las Vegas Piece*; through 7/3. Protetch, 511 W. 22nd St. (633-6999).

Thomas Trosch—Collages that depict an upper-class world of travel and leisure and incorporate cutouts from the artist's uncle's collection of *Flair* magazines from the fifties, *Town & Country*, and *Vogue*, as well as beads, buttons, shells, album covers, and other found objects; through 6/19. Fredericks, 504 W. 22nd St. (633-6555).

Jane and Louise Wilson—A collaborative installation of wall projections and photographic stills that depict the hallways, interrogation rooms, and office interiors of Stasi City, the unofficial name for a site in East Berlin where the GDR's intelligence service, the Staatsicherheit, once operated; through 6/20. 303, 525 W. 22nd St. (255-1121).

Andrea Zittel—New living environments from the artist's ongoing "A-Z" series; through 7/10. Rosen, 525 W. 24th St. (627-6000).

Group Shows

Madison Avenue and Vicinity

Americas Society—680 Park Ave. (249-8950). "Crosscurrents," contemporary paintings from Panama; through 7/19.

Berry-Hill—11 E. 70th St. (744-2300). "For Beauty and For Truth," five decades of still lifes collected by William and Abigail Gerdts, with a selection of works by nineteenth-century woman artists; through 6/26.

Ubu—16 E. 78th St. (794-4444). "The '60s in the Seventies," a tribute to the flourishing art scene of the 1960s and the legendary galleries in the East Seventies, with works by Arman, Artschwager, Christo, Di Suvero, others; through 6/27.

57th Street Area

Architectural League of New York—457 Madison Ave. (753-1722). "The Inflatable Moment: Pneumatics and Protest in '68," with sketches, models, furniture, sculpture, and architectural drawings by Aubert, Jungmann, Otto, Stinco, others; through 8/29.

Boone—745 Fifth Ave. (752-2929). "View: Four," including installations evocative of disco culture and hand-cut paper dollies, with works by Dalrymple, Evans, Periton, Takahashi, others; through 6/27.

Emmerich—41 E. 57th St. (752-0124). "Painting in Provincetown," with works by Avery, Hofmann, and Tworkov; through 7/31.

SoHo and TriBeCa

Exit Art—548 Broadway (966-7745). "Transmissions," an exhibition of videos by curators and critics exploring their absorption and expression of cultural information; through 6/27.

Foster—62 Crosby St. (966-9024). "Camera Ready?," works that use a camera as a resource tool or visual signature, by Cockrill, Leahy, McCall, Petracca, others; through 6/27.

Golden—39 Wooster St. (274-0080). "Pay-Per-View," with works on paper by Alvarez, Benzing, Chun, Kimmel, through 6/27.

Hoffman—429 W. Broadway (966-6676). A 25th anniversary exhibition of sculptures and paintings with works by Averbuch, Frey, Harris, Okulick others; through 6/17.

Ross—568 Broadway (343-2161). "Peep Show,' with works by Alpern, Arndt, Barsness, Bowen through 7/24.

Thread Waxing Space—476 Broadway (966-9520). An exhibition exploring the relationship between filmmaker David Cronenberg's work and that of a group of contemporary artists, with works by Acker, Baudrillard, Crockett, Rockman, others through 7/18.

Chelsea

Cheim & Reid—521 W. 23rd St. (242-7727). "Three Catholics: Warhol, Ruscha & Mapplethorpe,' paintings, photography and sculpture; through 6/27.

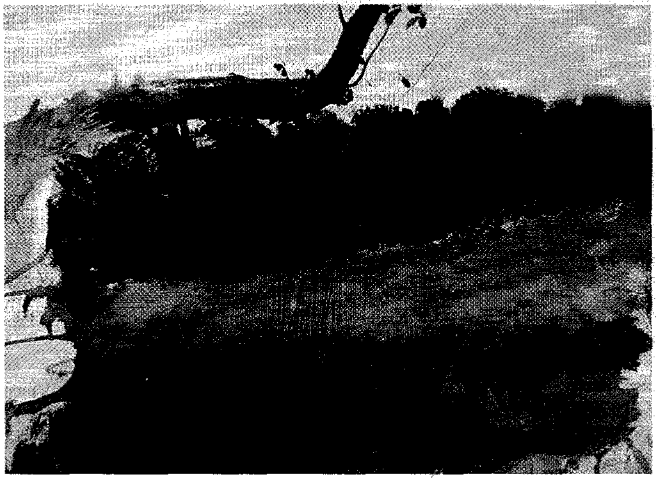
Cooper—534 W. 21st St. (255-1105). "Travel & Leisure," with paintings, works on paper, sculpture and photography by 30 artists, including Kelly, Oldenburg, Piper, Zittel; through 6/30.

Tibet House—22 W. 15th St. (807-0563). "The Tibetan Art of Healing," 79 paintings by Nepali artist Romio Shrestha in collaboration with 40 Nepali

Retrospective

Walk on the Wyeth Side

In recent years—or since the Helga episode, anyway—critics have not been kind to America's most celebrated realist painter. Seated in the living room of his stone farmhouse in bucolic Chadds Ford, Pennsylvania, a week before the opening of his Whitney retrospective, Andrew Wyeth seems to have a better sense than anyone of the art-world political lines Adam D. Weinberg and Beth Venn are crossing with "Unknown Terrain: The Landscapes of Andrew Wyeth" (945 Madison Avenue; through August 30). "Those kids are taking an awful risk," says the craggily handsome 80-year-old of the two youngish Whitney curators who hope to reveal a new side to this artist known largely for his fastidiously rendered figurative tempera paintings. Still, he concedes that his watercolors "may surprise people a little—the way my true nature is rather helter-skelter, and that my work isn't photographic realism at all." Whatever happens, Wyeth says, he'll take it in stride. "I personally don't give a damn," he says. "I paint what I paint, and that's that." Enough said—besides, the usually reclusive artist has offered to take me on a tour. Wyeth climbs behind the wheel of his S.U.V. and we drive to the nearby Brandywine River Museum, where a small exhibition of his watercolors—similar to works in the Whitney exhibition—is on view. At first, I don't recognize the works as Wyeth's; they are dark and spontaneous, even a little messy. Wyeth says he hates slick watercolors. "If I finish something and I don't like it, I'll take some color and wash it all over or throw water over it. Do anything to get going." The rest of the day is spent visiting the studio of his father, the illustrator N. C. Wyeth, which recently opened as a museum; the house where Wyeth grew up, once a gathering place for H. L. Mencken, Zelda and Scott Fitzgerald, and others among his parents' friends; and the landscapes Wyeth has painted—an ancient, sprawling sycamore at the Chadds Ford Historical Society, the hill at Kuerner's farm. Our conversations veer from Marcel Duchamp ("I love the variety of his work") and Winslow Homer ("He had depth") to Frank Sinatra ("He went up to my son Jamie at a White House dinner and said, 'I hear your father's painting some blonde broad' ") and George C. Scott (who spent an evening in Chadds Ford getting drunk with Wyeth). Before I leave, Wyeth protests he's been written about too much. In fact, the recollection of Scott has given him an idea. "Maybe you should make the article about George C. Scott and watercolor," Wyeth quips. "He came down to see my watercolors and he never did see them." EDITH NEWHALL



and Tibetan artists, based on diagrams and illustrations from seventeenth-century Tibetan medical texts; through 8/14.

Other

lavin—13 Jay St. (925-9424). Paintings, works on paper, and drawings by Costan, Craddock, Crane, Crull, others; through 7/31.

Photography

ichael Ackermann—Recent photographs that depict the people of Cabbagetown, the oldest industrial settlement in Atlanta; through 7/26. Bodell, 13 E. 7th St. (477-1820).

acey Baran—Images of strained relationships in suburbia; through 6/20. Liebman Magnan, 552 W. 24th St. (255-3225).

ndrew Bordwin—Cibachrome prints that were made from unexposed negatives found in a camera not used since 1967 and whose abstract patterning and intense coloring suggest cellular structures; through 6/27. Meltzer's OnView, 588 Broadway (343-8256).

noushka Fisz—Large-format photographs that depict nature as dark, erotic, and mysterious; through 6/30. McCoy, 41 E. 57th St. (319-1996).

avid Goldes—Photographs that investigate such scientific principles and natural phenomena as crystallization and surface tension; through 6/28. Richardson, 560 Broadway (343-1255).

uis González Palma—Theatrically posed photographs of the Mayan Indians of Guatemala that suggest the nineteenth-century portraiture of Julia Margaret Cameron; through 6/27. Danziger, 851 Madison Ave. (734-5300).

P—1130 Fifth Ave., at 94th St. (860-1777, ext. 100), Tues. 11–8 (6–8 voluntary contribution, Wed.–Sun. 11–6; $5.50, $4 seniors and students. "Comparative Concepts: Photographs by August Sander, Karl Blossfeldt, Albert Renger-Patzsch, and Bernd and Hilla Becher"; 6/5–9/13.

P Midtown—1133 Sixth Ave., at 43rd St. (860-1777), Tues. 11–8 (6–8 admission by voluntary donation), Wed.–Sun. 11–6; $5.50, $4. "Robert Capa/Photographs." A retrospective of the legendary photojournalist (1913–1954) known for his images of the Spanish Civil War, the North African and European battles of WWII, the Israeli War for Independence, and the end of the French Indochina War, and for his portraits of artists and writers; through 6/7.

rank Majore—Large-format photographs of women; through 6/26. Borden, 560 Broadway (431-0166).

erbert Matter—A survey of the artist's photographs, including images of works by Giacometti, Calder, and other artists he admired. At the New York Studio School, 8 W. 8th St. (673-6466), through 6/27, and Staley-Wise, 560 Broadway (966-6223), through 7/4.

inda McCartney—The late photographer's recent unpublished photographs of the Sussex countryside, East Hampton beaches, and the coastline of Brazil, and of simple still-life compositions; 6/4–7/2. Benrubi, 52 E. 76th St. (517-3766).

cott Morgan—Photographs from the series "Gates of Heaven" and "The Shiva Portfolio" that depict circles, crosses, and spirals of light; through 6/27. Ricco/Maresca, 529 W. 20th St. (627-4819).

illy Rizzo—Photographs of celebrities taken between 1950 and 1970; through 6/26. Knowlton, 568 Broadway (966-2625).

Museums

merican Craft Museum—"Objects of Our Time." Ceramics, furniture, textiles, wood, glass, book arts, and jewelry by 80 British artists and designers; through 9/6. . . . "Ties That Bind: Fiber Art by Ed Rossbach and Katherine Westphal From the Daphne Farago Collection." Fiber works by Charles Edmund Rossbach and his wife Katherine Westphal spanning the sixties through the nineties; through 9/6. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

Ground Rules:

Galleries are generally open Tues. through Sat. from between 10 and 11 to between 5 and 6.

merican Museum of Natural History—"Spirits in Steel: The Art of the Kalabari Masquerade." Life-size steel sculptures by Sokari Douglas Camp that were inspired by the traditional masquerades of the Kalabari people of the Eastern Niger Delta, and masks from the collections of the American Museum of Natural History and the British Museum; through 10/12. . . . "Kings, Chiefs, Women of Power, Nigeria: Photographs by Phyllis Galembo." Large-format color portraits of the women and men of the Benin and Yoruba kingdoms and the Western Igbo in southern Nigeria; through 6/28. . . . "The Nature of Diamonds." An exhibition exploring all aspects of the mineral, from its geological origins to its place in history, art, adornment, and literature, featuring significant gems from around the world; through 8/30. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"The Narrative Thread: Contemporary Women's Embroidery From Rural India." A selection of 30 embroidered quilts that were made by Indian women from rural Bihar through the assistance of Adithi, a nonprofit organization; 6/9–8/8. . . . "Great Cities, Small Treasures: The Ancient World of the Indus Valley." Objects from the Indus Valley civilization that flourished between 2600 and 1900 B.C.; through 6/7. . . . "More Than Meets the Eye: Japanese Art in the Asia Society Collection"; through 8/16. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Bard Graduate Center for Studies in the Decorative Arts—"Finnish Modernism in Design: Utopian Ideals and Everyday Ideals, 1930–1997." A survey of works produced by Finnish designers for the ceramics firm Arabia, the glass factories of iittala, Karhula, and Nuutajarvi, and the textile and clothing manufacturer Marimekko; through 7/12. 18 W. 86th St. (501-3000); Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Bronx Museum of the Arts—"Tomie Arai: Double Trouble"; through 8/23. . . . "Rimer Cardillo: Araucaria"; through 8/23. . . . "1898: Artists Respond"; through 6/21. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

Brooklyn Museum of Art—"Exterior/Interior—The Way I See It: Five Photographers Working in Brooklyn." Works by Peter Garfield, Anne Mandelbaum, Susan Daboll, Martin Dixon, and Michael Spano; through 8/16. . . . "Jewels of the Romanovs: Treasures of the Russian Imperial Court." 250 objects and works of art spanning three centuries of the Romanov Dynasty, among them royal portraits, court gowns, military uniforms, and a selection of Crown Jewels; through 7/5. . . . "Masters of Color and Light: Homer, Sargent, and the American Watercolor Movement." Approximately 150 works by the American masters drawn entirely from the museum's permanent collection; through 7/5. . . . "Mexican Prints From the Collection of Reba and Dave Williams." 126 prints by 47 Mexican artists, among them José Orozco, Diego Rivera, and Rufino Tamayo; through 8/9. . . . "Sally Victor: Mad Hatter, 1935–65." A selection of hats by the American milliner, beginning with her earliest creations of the thirties through the decline of the popularity of the hat in the mid-sixties; through 6/21. . . . "Joan Snyder: Working in Brooklyn." Works on paper from the past decade; through 6/14. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Dahesh Museum—"Training an Artist: Alexandre Cabanel and the Academic Process in Nineteenth-Century France." Paintings and drawings by the nineteenth-century French artist; through 6/13. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Robert Irwin." Part one of a two-part site-specific installation; through 6/14. . . . "Tracey Moffatt: *Free-falling*." A group of 25 photographs and a video installation by the Australian artist and filmmaker; through 6/14. . . . "Richard Serra: *Torqued Ellipses*." Three monumental sculptures of Cor-Ten steel that explore the shaping of space rather than material as their primary subject; through 6/14. . . . "Dan Flavin: 1962/63, 1970, 1996." Three installations using fluorescent light and six separate fluorescent works by the late sculptor; through 6/14. 548 W. 22nd St. (989-5566), Thurs.–Sun. 12–6; $4, $2 students and seniors.

The Drawing Center—"Shadows of a Hand: The Drawings of Victor Hugo." The first exhibition in the United States devoted to the drawings of the nineteenth-century French writer (1802–1885), addressing his prescient relationship to art movements of the twentieth century; through 6/13. 35 Wooster St. (219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

El Museo del Barrio—"Beatriz Gonzalez: What an Honor to Be With You at This Historical Moment, Works 1965–1997." A retrospective of the Colombian artist's paintings, drawings, and objects; through 10/25. . . . "Guillermo Gómez-Peña's *El Mexterminator*." An installation of curios, paintings, and other objects that is the site for performances by Mr. Gómez-Peña and his collaborators Roberto Sifuentes and Sara Shelton Mann on 6/9 at 6, 6/12 at 1, and 6/13 at 1; 6/9–28. . . . Recurrent Memories: A Site-Specific Installation by Diamantina Gonzalez."; through 6/28. . . . "Carmen Herrera: The Black and White Paintings, 1951–1989." Abstract geometric paintings by the Cuban-born artist; through 6/28. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Police Pictures: The Photographs as Evidence." A survey of forensic and evidentiary photographs from the mid-nineteenth century to the present; through 7/18. 100 Washington Square E. (998-6780), Wed. 11–8, Tues., Thurs., Fri. 11–6, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum—"China: 5,000 Years." More than 500 works in a variety of media produced in China between 3500 B.C. and 1911; through 6/3. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Japan Society—"Shiko Munakata, the Modern Master of Woodblock Art." A retrospective of prints by Japan's greatest modern woodblock artist (1903–1975); through 8/16. 333 E. 47th St. (832-1155), Tues.–Sun. 11–5; $3 suggested contribution.

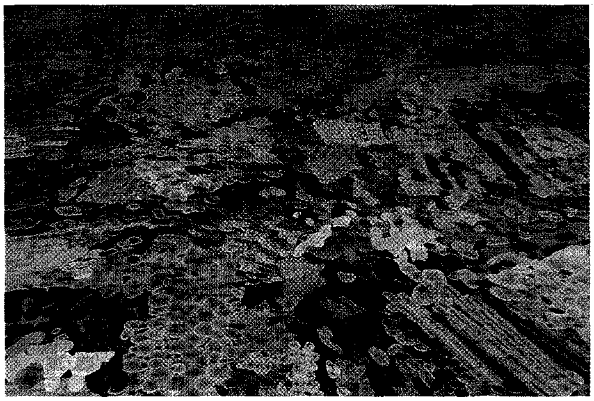
Jewish Museum—"An Expressionist in Paris: The Paintings of Chaim Soutine." The first museum exhibition devoted to the painter's work in nearly five decades, focusing on the period between Soutine's arrival in Paris in 1913 and his death there during World War II; through 8/16. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Sir Edward Burne-Jones." The first comprehensive American exhibition devoted to the paintings and decorative works of the nineteenth-century British artist (1833–1898), who was among the second generation of Pre-Raphaelites; 6/4–9/6. . . . "Jean Dunand." Furniture and decorative objects by the French Art Deco metalworker and lacquer artist, from the museum's own collection; through 10/25. . . . "The Paintings of Judith Rothschild: An Artist's Search." Paintings by an American artist (1921–1993) who studied with Hans Hoffmann and Stanley William Hayter and is best known for her collages; through 9/6. . . . "Pierre-Paul Prud'hon." The first American retrospective of the works of the eighteenth-century French court painter and draftsman; through 6/7. . . . "The Nature of Islamic Ornament, Part I: Calligraphy." An exhibition surveying the development of Islamic calligraphy; through 6/28. . . . "Evocative Fragments." A selection of twentieth-century paintings, sculptures, drawings, and photographs depicting fragments of the human body; through 6/14. . . . "Honoré Lannuier, Parisian Cabinet Maker in Federal New York"; through 6/14. . . . "Elegant China Ware: Paris Porcelain in America"; through 6/14. . . . "American Ingenuity." A survey of twentieth-century American sportswear; through 8/16. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"Masterpieces From Central Africa." Central African objects on loan from the Royal Museum of Central Africa in Tervuren, Belgium; through 8/9. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. 12:30–8, Sun. 12:30–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"Self-Taught Artists of the 20th Century: Perspectives on Patterning." A survey of works by five self-taught artists whose oeuvres are characterized by a consistent use of overall patterning, including Morris Hirshfeld, Leroy Person, Martin Ramirez, Eugene Von Bruenchenhein, and Joseph Yoakum; through 6/7. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Talent ***Ice,* Polly Apfelbaum's most ambitious installation to date, uses hundreds of small pieces of velvet (dyed with the 104 available colors of fabric dye), arranged in progression from yellow to black, to form an immense, floating figure on the gallery's floor. At D'Amelio Terras, 525 West 22nd Street; through June 6.**



Museum of Modern Art—"New Concepts in Printmaking 2: Willie Cole"; 6/9–10/13. . . . "Giacometti to Judd: Prints by Sculptors"; 6/9–10/13. . . . "The Clutter of Happenstance: Photographs by Robert Cumming." Photographs of ordinary objects in tableaux of the artist's devising, made between 1969 and 1981; through 6/15. . . . "Projects 63: Karin Davie, Udomsak Krisanamis, Bruce Pearson, Fred Tomaselli; through 6/30. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Broadway! The Great White Way in 1898." Photographs, costumes, manuscripts, and other memorabilia of New York's theater district of the 1890s; through 1/31. . . . "Berenice Abbott's Changing New York, 1935–1939." A selection of 175 prints from the museum's own collection of the photographer's "Changing New York" project of the thirties which was funded by the Federal Art Project of the W.P.A. and sponsored by the museum; through 6/21. . . . "Bridging New York." An exhibition of paintings, prints, drawings, postcards, and vintage photographs exploring the role played by bridges in the creation of Greater New York; through 6/28. . . . "New York From Above: An Aerial View." Paintings depicting aerial views of the city by Spelman Evans Downer; through 6/14. . . . "A Float for All Seasons: New York's Ethnic Parades." A survey of New York City's ethnic parades; through 10/17. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy Museum and School of Fine Arts—"Whistler: Impressions of an American Abroad—Etchings and Lithographs From the Carnegie Museum of Art." A survey of prints by the American expatriate James McNeil Whistler (1834–1903), drawn from the collection of and organized by the Carnegie Museum of Art; through 6/26. . . . "All Things Bright and Beautiful: California Impressionist Paintings From the Irvine Museum"; through 7/5. . . . "California Impressionism: The Stiles and the Bagley Collections"; through 7/5. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri, 12–6 (Fri. 5–6 pay what you wish); $5, $3.50 seniors and students.

New Museum of Contemporary Art—"Sweet Oblivion: The Urban Landscape of Martin Wong." A retrospective of paintings by the San Francisco–based artist who first came to attention in the eighties for his paintings depicting the graffiti and street-poetry scenes of New York's Lower East Side; through 9/13. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"Particular Voices: Robert Giard's Portraits of Gay and Lesbian Writers"; through 6/27. . . . "A War in Perspective, 1898–1998: Public Appeals, Memory, and the Spanish-American Conflict"; through 8/29. . . . "A Secret Location on the Lower East Side: Adventures in Writing, 1960–1980." An exhibition focusing on the writers, artists, publishers, and communities who produced publications associated with the use of the mimeograph machine from the sixties through the early eighties; through 7/25. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Unconventional Currier & Ives." Lesser-known works produced by the printing firm, among them prints, photographs, certificates, and advertisements; through 7/5. . . . "Militant Metropolis: New York City and the Spanish-American War 1898." A selection of newspapers, caricatures, letters, photographs, and other materials from the Society's Lathrop Colgate Harper Collection of Spanish-American War materials; through 7/12. . . . "New York Landmarks, Present and Future Direction." Photographs of New York City landmarks from the new book *Landmarks of New York III* (Abrams) by Barbaralee Diamonstein-Spielvogel; through 8/23. . . . "Paul Robeson: Bearer of a Culture." An exhibition of photographs and memorabilia commemorating the centenary of the actor's birth; through 7/12. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Alex Katz—Under the Stars: American Landscapes 1951–1995." The first retrospective of the artist's landscape works; through 6/21. . . . "Vertical Painting Show"; through 6/28. . . . "Meg Webster 'Pool'"; through 6/28. 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $4 suggested donation, $2 students and seniors.

Pierpont Morgan Library—"a.k.a. Lewis Carroll." An exhibition of books and memorabilia marking the centenary of the death of the Reverend Charles Lutwidge Dodgson (1832–1898), focusing on h life as a teacher, mathematician, photographer, an author; through 8/30. . . . "Settling New Score Music Manuscripts From the Paul Sacher Foundation." Music manuscripts, letters, and other documents from some 60 composers of this century through 8/30. . . . "A Seal Upon Thine Hear Glyptic Art of the Ancient Near East, ca 2100–500 B.C." A selection of seals from the Library's collection and from the Yale Babylonia Collection, the Metropolitan Museum of Art, an several private collections; through 8/16. 29 E 36th St. (685-0008), Tues.–Fri. 10:30–5, Sa 10:30–6; Sun. 12–6; $6; $4 students and seniors.

Queens Museum of Art—"Robert Colescott: Recent Paintings." A survey of paintings from the past ten years that explore issues of racial identity, power and gender, by the 72-year-old African-American artist; through 8/30. . . . "Dawoud Bey." New large-scale Polaroid portraits of students from three Queens high schools; through 8/30. New York City Building, Flushing Meadows Coron Park, Queens (718-592-9700), Wed.–Fri. 10–5 Sat. and Sun. 12–5; $3, $1.50 students and seniors

Studio Museum in Harlem—"Norman Lewis: Black Paintings, 1946–1977." An exhibition examining the aesthetic and metaphorical use of the colo black in over 60 paintings; through 9/20. 144 W. 125th St. (864-4500).

Whitney Museum of American Art—"Unknown Terrain The Landscapes of Andrew Wyeth." The first retrospective of the artist's work to focus solely on hi landscapes, inspired by his life-long environs o Chadds Ford, Pennsylvania, and Cushing, Maine through 8/30. . . . "Richard Pousette-Dart: The Studio Within." A partial re-creation of the studio the artist worked in for more than 30 years, including twenty paintings from different periods o his career, a selection from hi collection of notebooks, and poems and small artworks; through 9/13. . . . "Louise Nevelson Structures Evolving." A selection of sculptures and works on paper from the museum's collection that highlights the artist's practice of recycling components of existing works to create new ones through 9/13. . . . "Lee Mingwei's 'Way Stations.'" Two interactive installations, *The Dining Project* and *The Letter-writing Project;* through 7/19. 945 Madison Ave., at 75th St. (570-3676) Wed., Fri., Sat., Sun. 11–6, Thurs 1–8; $8, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art a Philip Morris—"Who What When Where: An Installation by Carrie Mae Weems" through 7/10. 120 Park Ave., at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 6/3 at 7 and 6/4 at 10: "Contemporary Art." On view from 5/30. 6/5 at 10: "Antiquities." On view from 5/30.

Christie's East—219 E. 67th St. (546-1000). 6/2 at 1 "Animation Art." On view from 5/29. 6/9 at 1 "Twentieth-Century Decorative Arts." On view from 6/5.

Doyle—175 E. 87th St. (427-2730). 6/3 at 10: "Belle Epoque, Nineteenth- and Twentieth-Century Decorative Arts." On view from 5/30. 6/5 at 10: "Books, Autographs, and Photographs." On view from 5/30.

Phillips—406 E. 79th St. (570-4830). 6/2 at 10:30: "Furniture and Decorations." On view from 5/30.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 6/4 at 10:15 and 2: "Antiquities." On view from 5/30. 6/5 at 10:15 and 2: "Comic Books." On view from 5/29. 6/8 at 2 and 6/9 at10:15 and 2: "Jewelry." On view from 6/4.

Swann Galleries—104 E. 25th St. (254-4710). 6/4 at 10:30: "Modern Press & Illustrated Books." On view from 5/30.

Photographs courtesy of the D'Amelio Terras Gallery.

restaurants

Breaking Bread...Our Town...Moscow

Manhattan

Lower New York

appella—Food is prepared tableside at this Northern Italian downtowner. Ask for owner-host Sergio to explain the specials, or choose among veal chops, the Italian-flag combination of three styles of pasta, and lobster Acappella. Try the prix fixe lunch. Jackets required. *1 Hudson St. (240-0163). (E) AE, DC, DS, MC, V.*

lison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

rqua—Traditional Northern Italian fare—think homemade pastas, octopus salad, Venetian shellfish soup—served in a dining room that is as spare and elegant as downtown gets. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

o Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

an—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

hanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

iva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

elley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

ayla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

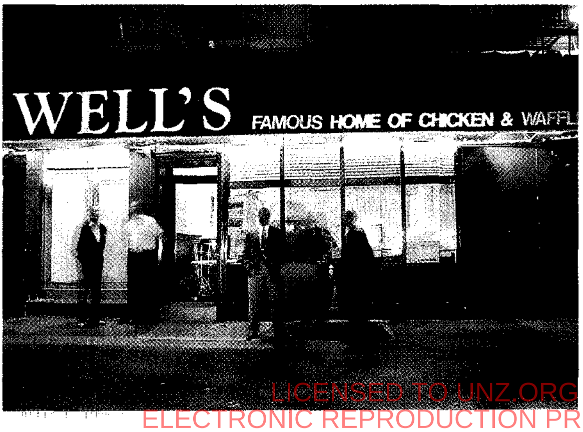
ontrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

orton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Happening
Dinner Dance

Monday is big-band night at Well's Restaurant. Come at eight for some ribs, savory catfish, or the famous chicken and waffles as Wells's sixteen-man Harlem Renaissance Band tunes up for a night of swing. Out of a cacophony of sliding scales, there comes silence, then a familiar riff, a chorus of sweet saxophones and trumpets. Try not to mind the tourists—Japanese couples with cameras, a gaggle of Gauls wiggling to the beat. If your guy ain't got that swing, a local hepcat with Hollywood swagger may give you a whirl. Count on a $5 cover, $15 per person minimum, and soul-food staples gently priced. And how about an extra twenty for the band? The guys play for $25 a night and sheer love of the gig. [2247-49 Seventh Avenue, near 132nd Street; 234-0700.] G.G.



The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

S.O.B.'s—Few people know there's a kitchen in this popular Latin American music hall. The menu—a fusion of Latin, Caribbean and Brazilian flavors—includes dishes like grilled shrimp tossed with tropical relish and chicken breast stuffed with plantains and chorizo. *204 Varick St. (243-4940). (I–M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Taliesin—This power dining room inside the Millenium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the three-course Tuscan Tastings prix fixe for $45.00. Open for breakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

hotographs by Kenneth Chen.

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Wall Street Kitchen & Bar—As downtown grows more and more residential, its halls of finance, like this former bank building, are being converted into service establishments. This sister of SoHo Kitchen & Bar offers a similarly extensive selection of beers and wines by the glass, plus such eclectic American fare as beer-braised short ribs with egg noodles, and pizza topped with shrimp, smoked bacon, and roasted tomatoes. *70 Broad St. (797-7070). (M) AE, CB, DC, DS, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish or beef. Perfect for pre- or post-Film Forum noshing. *220 W. Houston St. (229-0314). (M) AE, MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

53 Grove Street Cafe—This American bistro on a charming Village side street has the requisite exposed brick walls and outdoor patio (in warm weather). There's a raw bar from which one—actually, two—could order the plateau fruits de mer, which comes with vodka or champagne. Or try the sesame-crusted tuna with lemongrass marinade, the filet mignon in bourbon sauce, or the salmon en papillote with oranges. *53 Grove St. (924-8299). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) A MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Bur Four fireplaces and nightly piano music enhance fine menu of American specialties like bee Wellington. *17 Barrow St. (228-0822). (E) AE, C DC, MC, V.*

Salam Cafe and Restaurant—This casual Arabi restaurant ensconced in a Village brownstone offers a broad variety of Middle Eastern food, including kebabs, couscous, and lamb with yogurt-and-sesame sauce, plus lots of vegetarian option Try the Lebanese wine. *104 W. 13th St. (741-0277). (I–M) AE, MC, TM, V.*

Tio Pepe—A reliably festive spot for classic Mexica and Spanish fare, from tapas to paella Valencian with an enclosed sidewalk café and skylit garde room. *168 W. 4th St. (242-9338). (I–M) AE, D MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, th namesake of this sleek spot invented by Charle Palmer and designer Fernando Saralegui, but th food is all very twentieth-century: crispy shrim cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399 (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot i to New York as Chez Panisse is to Berkeley. Wit his eclectic American menu, Larry Forgione mad the national cuisine interesting again. *2 Park Ave. at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents t meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weathe holds. *488 Third Ave., at 33rd St. (685-3828). (AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay neo-Spanish cooking. In a room that reminds yo of Gaudí by way of Pee-wee Herman, Flay turn out fiery, bold dishes like oven-roasted mushroom with goat cheese and chili oil a well as paella with curried shellfis and chicken. We *love* the white peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Brew's—As casual and comfortabl as a burger joint gets. This two-story landmark always pleases. Grea beer selection, and the always hospitable longtime owners, the Bre family, make this an oasis in th desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, an fifteen versions of that most archetypical brunch drink, the Blood Mary. *156 E. 34th St. (889-3369 (I) AE, MC, TM, V.*

Campagna—The *Letterman* crowd i at one table, Time Warner honcho are at another, and isn't that . . . Despite the frenzy of having become Media Central, this smart little trattoria serves some of the mos satisfying Italian food in Manhattan. Chef Mark Straussman is t

Photographs By Erik Rank

ASK GAEL

I want to give my chef-groupie mate a night with Alice Waters.

Tickle your beloved foodnik with a ticket to the birthday bash celebrating 100 years of New York eating, in Rockefeller Center's garden on June 8, where inductees into *New York* Magazine's Food Hall of Fame will be announced. Our town's indigenous cuisine has inspired America's star chefs to create nouvelle Yiddish notions and reprise ancien Franglais. Wolfgang Puck will dish up pizza with smoked salmon and gefilte-fish balls. Larry Forgione stews an old-fashioned oyster pan roast. Mark Miller does a wild-boar Reuben. Judge the egg-cream competition, then dance till dawn, knowing your $375 helps feed the city's elderly shut-ins. Call 687-1290.

thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

ramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

eartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, stout-glazed chicken with apricots and juniper berries, and—for adventurers—buffalo burgers. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

es Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

lad 28—This stylishly streamlined restaurant serves homemade pasta, risotti, and thin-crust pizzas that emerge from a wood-burning oven built into a spectacular flagstone wall. The soaring space's other focal point is the large-screen TV, which is regularly tuned to European soccer broadcasts. *72 Madison Ave., nr. 28th St. (689-2828). (M) AE, MC, V.*

ledusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

lesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

lovitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the hand-made pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

yster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and *under per place.*

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, special-

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ty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can unwind. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Istana—Situated in the lobby of the New York Palace hotel, this Mediterranean newcomer is rightfully proud of its olive bar, the only one, chances are, of its kind. Tapas are ideal cocktail accompaniments; heartier appetites are readily satisfied by paella-style roasted fish, pumpkin ravioli with walnuts, or baby chicken with Tunisian spices. *455 Madison Ave., at 51st St. (303-6032). (M) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $44 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (339-6719). (E) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import ha taken Manhattan by storm, winning converts wit its tender double porterhouse and men's clu charm. Hard to believe it's a chain. *551 Fifth Ave at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawlin Italian restaurant and carry-out in the MetLif building serves authentic Neapolitan cuisine, in cluding excellent thin-crust pizzas, baked to orde by experienced pizza masters imported directl from Italy. Also try the twice-baked sandwiche and the wide array of wines by the glass. *200 Par Ave., at 45th St. (972-7001). (I–M) AE, DC, DS MC, V.*

The Park Restaurant—The plush surroundings in thi new hotel-lobby restaurant are much fussier, bu no more elegant, than the French-American far concocted by ex–Lespinasse chef Fabrizzi Salerni. Sample dishes include porcini risotto, yellowfin-tuna tartare in wheat crust, steak-frites, an pan-roasted halibut in crispy rice paper. Pian music performed nightl and cigar smokers hav their own private lounge i which to indulge. *109 E 56th St. (750-5656). (E AE, MC, V.*

Peacock Alley—Under tal ented new chef Lauren Gras, the Waldorf's posl dining room has becom reinvigorated. Known fo his long association wit French national hero Alai Ducasse, Gras has a specia touch with foie gras an handles seasonal American ingredients wit a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required harpist performs nightly. *301 Park Ave., i the Waldorf-Astoria (872-4895). (E) AE, CB DC, DS, MC, V.*

Shinbashi—After nearly a quarter of a century, this elegant Japanese restaurant is stil an oasis in the frenzy of midtown. Owne Fumiko Hosoda offers a traditional men of tempura, sukiyaki, teriyaki, and sushi plus an array of chef's specialties. *280 Par Ave., at 48th St. (661-3915). (M) AE, CB DC, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jaz onstage, and New American cuisine. Executive chef Neal Myers has a flair with meat and creatively prepared seafood, like pepper-crusted tuna with black bean-and-mango sauce, and crab cakes accompanie by cole slaw rolls. Try something from th extensive raw-bar menu. *151 E. 50th St (753-1144). (M–E) AE, CB, DC, DS, MC V.*

Tropica—Always packed at lunch, bu squeeze in at the bar and order the salmo and a glass of tropical iced tea. The dinin room serves the most imaginative seafoo in town, but be sure to go on a weekday—the restaurant, located in the lobby of th MetLife Building, is closed Saturday an Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

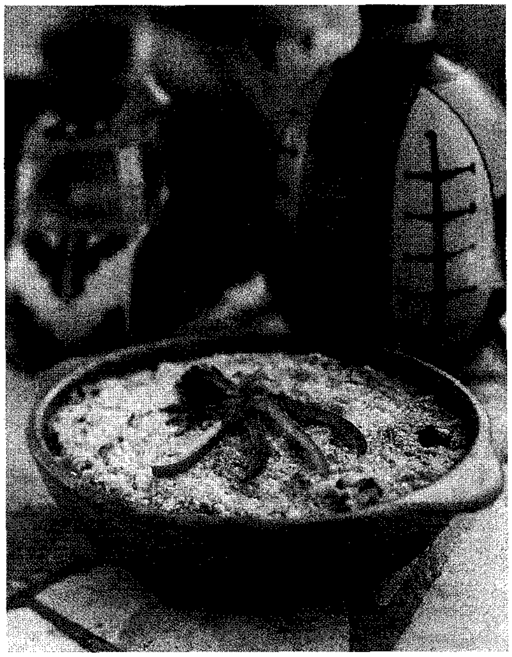
American Festival Cafe—Lunch inside this glamorize eatery with rotating American folk art. Skaters i winter and a garden in the summer and early fal make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE DC, MC, V.*

Barbetta—This elegant theater-district landmark i still owned, incredibly, by its founding family. The elaborate interior provides a peaceful backgroun for regional specialties like fonduta, rabbit all Piedmontese, and a variety of wild-game dishes. A $55 spring tasting menu features new fish dishes. The garden is a summertime oasis. *321 W. 46th St. (246-9171). (E) AE, DC, DS, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The

Opening
New American Cuisine

Amid the recent onslaught of Argentine grills and Brazilian rodizios, Chilean food—other than the highly touted sea bass—has been eclipsed. The owners of the new Wenumapu ("land of the gods" in a South American Indian dialect) counter with a menu heavy on seafood, empanadas, and such native produce as corn and avocados. Snow milk and baked milk sound like intriguing alternatives to ice cream and pudding. (78 Carmine Street; 633-0446.)



Photograph by Steven Freeman.

festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

roadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

2 at the China Club—The restaurant at the newly relocated China Club is conspicuously upscale for its Eighth Avenue address and surprisingly calm for its affiliation with the dance club upstairs. Chef Eban Ross has created an eclectic menu of Asian-influenced dishes like tuna-and-salmon tartare with daikon-hijiki slaw and braised lamb shank with maple-roasted acorn squash. *268 W. 47th St. (398-3800). (M–E) AE, DC, DS, MC, V.*

estaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

hrister's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

ité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

ommonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, V.*

a Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare. Try the $19.98 prix fixe. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

stiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (245-7400). (E) AE, DC, MC, V.*

rankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

angan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

e Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

artini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

steria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

SeaGrill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, lobster salad with couscous in spicy lobster oil, and pepper-seared tuna steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual Indian restaurant in the heart of midtown is a convenient spot for onion bhajia, chicken tikka masala, dal bukhara, and other subcontinental standards. *58 W. 56th St. (581-1155). (I–M) AE, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (E) AE, MC, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu. Tchotchkes can be had at the "general store" souvenir stand, and cigar smokers have their own room in which to exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

Tuscan Square—Pino Luongo's most ambitious project yet, this Rockefeller Center paean to all things Tuscan combines a rustic dining room; a downstairs marketplace complex of salad, sandwich, and pasta bars; and a retail department selling kitchenware, clothing, leather goods, and stationery. Chef Patrick Nuti's Tuscan menu offers such enticing entrées as chicken-and-ricotta meatballs and garganelli with pancetta, puréed leeks, fava beans, and baby peas. *16 W. 51st St. (977-7777). (M–E) AE, DC, MC, V.*

Victor's Cafe 52—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include Thai-chicken and BLT piz-

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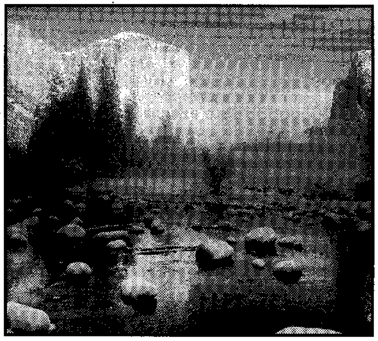

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zas. There is also a kids' menu. All menu items are under $10. *201 E. 60th St. (755-7773). (I) AE, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Il Toscanaccio—Done up to resemble a Tuscan farmhouse, this Italian restaurant is renowned for its antipasto table and the chef's unfettered use of herbs. Representative dishes include melted caciotta cheese with herbs and crushed red pepper, and fish of the day with stewed garlic, tomatoes, capers, black olives, and chili pepper. *7 E. 59th St. (935-3535). (M–E) AE, DC, MC, V.*

Restaurant Supper Crust

Having opened our eyes to a world of Portuguese wheat way beyond the ubiquitous white roll, Flatiron's O Padeiro bakery-café has just introduced a dinner menu of unfamiliar Iberian tapas. Try the regional cheese plate, mussels and linguiça sausage, roasted-mushroom-and-garlic ragout, or salt cod layered with potatoes. For dessert, there are chocolate-stuffed figs, custard tartlets, and fruit poached in one or the other national libation, port or madeira. (641 Sixth Avenue, near 19th Street; 414-9661.)

Les Célébrités—Plush and elegant, this Art Dec dining room in the Essex House on Centr Park South also happens to have a very fin kitchen, turning out dishes like pyramid of tun tartar and grilled tuna, and roasted lobster wit vanilla bean and lemon pasta. And the artwor on the walls is by some very high-profile, an surprising, non-professionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in a elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58t St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Pondicherry—Although the entrance is situated directly next to the Paris Theatre, this new restaurar is somewhat sequestered down a flight of stair But the serene, comfortable environs are anythin but cramped. Filmmaker Ismail Merchant is credited with contributing several recipes to chef Jean Luc Kieffer's French-Indian menu. Some representative dishes include bouillabaisse, chicke biryani, French-Indian lamb stew, and ginge salmon. *8 W. 58th St. (750-7474). (M) AE, MC TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What more, this spot prepares your guacamole tablesid (a south-of-the-border hibachi?). Some of th tastier gourmet Mexican in the city. *1063 Fir Ave., at 58th St. (753-7407). (M) AE, CB, DC MC, V.*

San Domenico—Toques off to owner Tony May, wh may have done more for the cause of serious Italian cooking in New York than any other singl restaurateur. His dining room is formal, and th food is wonderful. *240 Central Park So. (265 5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kid alike, with a foyer boutique and a wildly eclecti American menu featuring frozen hot chocolate foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC MC, TM, V.*

Above 60th Street, East Side

Baraonda—When the rest of the neighborhood i dark, this elegant Northern Italian hot spot is jus starting to glow. The Rangers celebrated thei Stanley Cup victory here, and yes, that wa George Michael. *1439 Second Ave., at 75th St (288-8555). (M) ($).*

Club Macanudo—This plush, elegant shrine to cigar smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edible The American menu, listing such offbeat items a warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Lati and Caribbean cuisines. Jacket required. *26 E. 63rd St. (752 8200). (M) AE, DC, MC, V.*

Da Filippo—The Upper Eas Side never seems to tire of elegant Italian restaurants like thi one. Specialties include garganelli, salmon and artichoke and grilled orata and branzin with rosemary and garlic. *131 2nd Ave., at 69th St. (472 6688). (E) AE, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to th benefit of this otherwise barren neighborhood. Potatoe come four ways, but you can' miss with the incredible curl fries. *1746 First Ave., nr. 90t St. (996-7810). (I) AE, CB DC, MC, TM, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers better-than-average selection o microbrews with bottles fror Belgium and Germany. *130*

Photograph by Robert Wright

Third Ave., at 75th St. (717-6600). (M) AE, MC, V.

Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

ark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

ino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

ark Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

ark View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from new chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like jumbo lump-crab gyoza and coriander-spiced tuna loin. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, V.*

enang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

ost House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

rimavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

afe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

he Evelyn Lounge—A lounge-style bar uncommon on the Upper West Side, with the requisite couches, armchairs, Oriental rugs and, upstairs, a cozy restaurant serving an accessible American menu of roast chicken, pork chops, steak, and burgers. *380 Columbus Ave., at 78th St. (724-2363). (I–M) AE, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

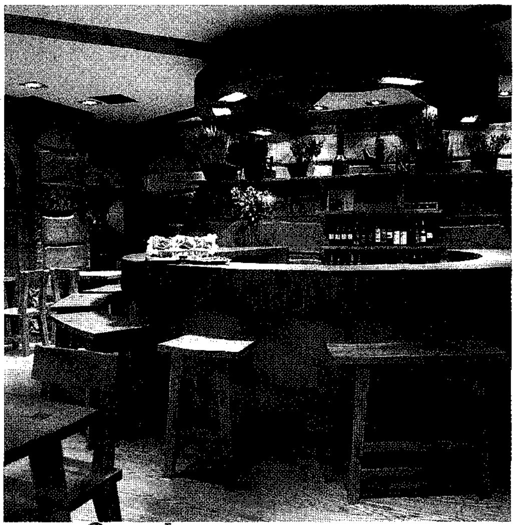
Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The $42.50 dinner prix fixe, available Sunday through Thursday, is a great deal. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouth-watering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*



Opening
Russian Fressing

On Wednesday, when Moscow opens in midtown, Brooklyn will relinquish its monopoly on opulent Russian party palaces. Owner Felix Komarov has raided his other business, the Russian World Gallery, for the wood-and-fiberglass busts and Carrara-marble sculptures that adorn his three-story restaurant. The basement cabaret, done up in horseshoes, harnesses, and carriage motifs will feature gypsy-style folk music; the upstairs banquet hall, outfitted with both a dance floor and a wall mural of the Kremlin, seats 250 for weddings and bar mitzvahs. Borscht, caviar, smoked fish, and other Russian staples are available for lunch and dinner in the Russian Room, along with less specifically Slavic fare like filet mignon, salmon in lemongrass sauce, and pan-seared trout with wild rice. (137 East 55th Street; 813-1313.)

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Casa Pepe—Mexican and Spanish fare meld in this elegant restaurant, with garden dining in fine weather and a fireplace to warm up the gray days of winter. The seafood-heavy menu finds best expression in the zarzuela de mariscos, the paella marinera, and the tacos Vera Cruz. *114 Bay Ridge Ave. (718-833-8865). (M) AE, DC, DS, MC, V.*

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Pearson's Texas Barbecue—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much farther than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Photograph by Robert Wright.

nightlife

Lurie...Quasi...Toyota Comedy Festival

Concerts

"Texaco New York Jazz Festival"—The Knitting Factory's forward-looking, stylistically vast challenge to JVC hegemony recently changed its name from "What Is Jazz?" to its new, sponsor-friendly handle. Probably a good thing, too, given the new incarnation's courting of non-jazzbos through the addition of indie-rock faves—Cornershop, the Jon Spencer Blues Explosion—and other acts that in no way provide answers to the question *What is jazz?* 6/1–6/14, various times and locations (shows listed at "Hudson Tent" take place at a temporary venue in Battery Park City, near Chambers St. and the West Side Highway). Nightly passes, $30–$50, available at the Knitting Factory box office (see "Clubland" listing for details); tickets for individual shows available from Ticket Web, 269-4849. For complete festival schedule, including all club events, visit www.jazzfest.com on the Web. All festival events marked with an asterisk (*).

Muhal Richard Abrams Quartet*—With Sephardic Tinge. 6/2 at 7:30 P.M. *TriBeCa Hall, 111 Franklin St. (269-4849). $25.*

George Clinton & P-Funk*—Sure, James Brown is the godfather of soul, but Clinton remains the undeniable granddaddy of intergalactic funk. With Brad Jones, Alias A.K.A. 6/7 at 7:30 P.M. *Hudson Tent, Battery Park City, near Chambers St. and West Side Highway (269-4849). $32.*

Cornershop*—This quintet, fronted by Anglo-Punjabi rocker Tjinder Singh, got its start with fiery, politicized anthems denouncing skinhead violence and other domestic manifestations of colonial racism. With their third and best album, *When I Was Born for the 7th Time,* they've mellowed considerably, interspersing the sitars, tablas, and guitars with sunny dance grooves and mind-bending samples. For this jazz-festival date, they share the bill with fellow Subcontinental hybridists Asian Dub Foundation and jazz-tabla master Badal Roy, whose band includes trombonist Steve Turre. 6/2 at 7:30 P.M. *Hudson Tent (269-4849). $15.*

Everclear—With Marcy Playground and Fastball. 6/4 at 7:30 P.M. *Roseland, 239 W. 52nd St. (307-7171). $17.50–$20.*

Bela Fleck & the Flecktones*—With Jazz Mandolin Project and Steve Bernstein's Sex Mob. 6/9 at 7:30 P.M. *Hudson Tent. (269-4849). $25.*

Foulà—The Haitian voodoo-jazz ensemble. 6/7 at 2 P.M. *Harlem Meer, northeast corner of Central Park, near 110th St. and Fifth Ave. (860-1370). Free.*

Groove Collective*—With Don Byron's Existential Dred and Charlie Hunter's Pound for Pound. 6/4 at 7:30 P.M. *Hudson Tent (269-4849). $22.*

Arlo Guthrie—6/3 at 8 P.M. *Town Hall, 123 W. 43rd St. (629-8850, ext. 131). $50.*

"Jazz Insights"—Tuesdays at 7:45 P.M. 6/2: Tito Puente. 6/9: James Williams. *The New School, 66 W. 12th St. (229-5690). $170 enrollment includes a ticket to one JVC Jazz Festival concert.*

Yusuf Lateef*—With Rashied Ali's Prima Materia. 6/3 at 7:30 P.M. *TriBeCa Hall (269-4849). $25.*

Jackie Mason—6/6 at 8 P.M. *New Jersey Performing Arts Center, 1 Center St., Newark (1-888-GO-NJ-PAC). $30–$55.*

Dave Matthews Band—With Beck and Ben Folds Five. 6/7 at 6 P.M. *Giants Stadium, East Rutherford, N.J. (212-307-7171). Sold out.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Medeski, Martin & Wood*—The greatest organ trio this side of 1966, these hip downtowners substitute a bass for the format's usual guitar—freeing keyboardist John Medeski to kick the funkiest flavor in town, without having to worry about supplying the combo's bottom end. Pray they mix their burning boogaloo with some of their free-jazz cerebralism, as the latter tends to turn off the hippieish Phish fans who show up at their gigs. With D.J. Logic. 6/8 at 7:30 P.M. *Hudson Tent (269-4849). $20.*

Jon Spencer Blues Explosion*—New York's most charismatic blues-punk trio. And with no sludgy bass to hold them down, these boys are as speedy as they are handsome. With James "Blood" Ulmer, the Jimi Hendrix of jazz. 6/5 at 7:30 P.M. *Hudso Tent (269-4849). $25.*

Performance

Start Spreadin' the *News*

***Newsradio's* neurotic office boy, Matthew, is about the last guy you'd expect to find onstage at Irving Plaza. But June 6, that's exactly where Andy Dick (who plays the hapless nebbish) will be, along with hometown faves Todd Barry and the Dueling Bankheads, for the Toyota Comedy Festival's cleverly titled main attraction, "Andy Dick & Friends." See "Comedy" listings for other festival dates.**

Squirrel Nut Zippers*—Is this jazz? It's hard to say. small swing band with a taste for the hot jazz c the twenties, this snappy North Carolina sexte certainly has its heart in the right place. There something a little gimmicky about the whole af fair, but at the same time, it's undeniably good fur With New York's own off-kilter and utterly unclassifiable Jazz Passengers, whose guest singe Deborah Harry, transcends her Blondie roots wit the outfit. 6/3 at 7:30 P.M. *Hudson Tent (269 4849). $28.*

Sun Ra Super Arkestra*—Its eponymous leader ha been roaming the solar system and beyond for decade now, but these free-swinging cosmic explorers are as intriguing as they were under th mysterious keyboardist's direction. Directed b Marshall Allen. With John Zorn's Kohbra. 6/6 a 7:30 P.M. *Hudson Tent (269-4849). $20.*

"A Swell Party"—The Mabel Mercer Foundation three-night cabaret-a-thon revisits the work o Cole Porter (6/9) and Gertrude Lawrence (6/10) 6/9: Anne Hampton Callaway, Paula Laurence Marica Lewis, Liliane Montevecchi, Abe Reynolds, Steve Ross, and David Staller. 6/10: Je Harner, Celeste Holm, Andrea Marcovicci, Philli Officer, and KT Sullivan. All shows at 6 P.M. *Tow Hall (840-2824). $10–$35.*

Cecil Taylor's QU'A*—A hero of the jazz underground, Taylor specializes in oblique, length muttering piano mediations. But one man "densely clustered chords" are another man's "fist banging on the keyboard." With the Abdulla Ibrahim Trio. 6/4 at 7:30 P.M. *TriBeCa Hall (269 4849). $25.*

Clubland

Acme Underground—6/5: Portland, Oregon's Quasi us a quaintly outdated electric piano called a Roxi chord and a spare drum kit to whip up some of th finest, most intricate chord progressions indie-rock ever heard. With Creeper Lagoon. 6/6: The Fleshtones. 6/9: Danielle Howle & the Tantrums. *9 Grea Jones St., downstairs (420-1934). $.*

Arlene Grocery—The Lower East Side's newish, hippish, and appealingly inexpensive (okay, free) roc and folk venue. 6/8: Fuzzbubble, the first ban signed to the rock division of Sean "Puffy Combs's Bad Boy label (does the man's ambitio know *any* bounds?), makes its local debut. *95 Stanton St. (358-1633). $.*

Bottom Line—A top-notch venue—with grea sound, good sight lines, and pretty decent fries— given to rock, jazz, and folk artists of all stripes 6/4: Eddie from Ohio; Stickman Jones. 6/5: Dav Davies; Francis Dunnery. 6/6: Liz Story; Pete Belasco. 6/10: Farm Dogs, with Bernie Taupin, Ji Cregan, Robin LeMesurier, Tony Brock, and Ta Wadhams. *15 W. 4th St. (228-7880).*

Bowery Ballroom—6/3: Former Suede guitaris Bernard Butler, who recently struck out on his ow with the aptly titled (and quietly satisfying) *Peopl Move On.* 6/4–6/6: John Lurie & the Loung Lizards (see page 138). 6/10: Lloyd Cole; Bab Steps. *6 Delancey St. (533-2111).*

Brownies—6/4: Malcolm Mooney, late of Germany greatest prog-rock band, Can, is the forerunner o an even greater krautrock resurrection—that o electronica pioneers Kraftwerk, who return to New York in ten days, after as many years' absence. Wit Elliot Sharp. *169 Ave. A (420-8392). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 6/4: Rod Piazza. 6/5: Mason Casey. 6/6: Greg Piccolo. 6/8: Michael Packer. 6/9: Marla B.B. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

China Club—Having moved out of its Upper West Side basement and into a second-floor Hell's Kitchen location, the eighties' most infamous den of iniquity has gone more or less legit, with a swanky restaurant, cigars aplenty, and bathroom attendants to keep the stalls nice and, er, clean. Beginning 6/5, Phoebe Legere's "Good Clean Fun" mixes pop, jazz, opera, and cabaret. *268 W. 47th St. (398-3800).*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 6/3: Marky Ramone & the Intruders; L.E.S. Stitches. 6/5: Avail. 6/6: Lordz of Brooklyn; Brooklyn Bums. *15 St. Marks Pl. (674-7959).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling bassist with a freshness and authority rarely seen in jazz today. Every Wednesday in June, former Hugo Largo frontwoman Mimi Goese is in, with various special guests (6/10: Marc Ribot and Elliot Sharp.). *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—Fresh from the release of their best album in almost a decade, *A Thousand Leaves*, downtown guitar futurists Sonic Youth are in, with special guests, for three nights, 6/8–6/10. With Milford Graves (6/8); Solmania and King Loser (6/9); Sean Lennon and Nod (6/10). 6/3: Tower of Power; Sonia Dada. 6/4: Marcus Miller. 6/5: Poi Dog Pondering. 6/6: Andy Dick & Friends, with Superdrag. *17 Irving Pl. (777-6800).*

Knitting Factory—The ever-expanding Disneyland of downtown music, with three floors, four stages, four microbrew-bearing bars, and some of the biggest names in now music. Chill out in the subbasement Old Office lounge. 6/2: William Hooker Quartet plus One; Dewey Redman Project; Ray Barretto and New World Spirit★. 6/3: Jubilant Sykes; Javon Jackson Quintet; Joey Baron Quartet; Terence Blanchard★. 6/4: Steve Coleman & Five Elements; Greg Osby Four; Graham Haynes & Tones for the 21st Century; M Base Collective★. 6/5: Andrew Hill's Point of Departure; Joe Lovano Symbiosis Quartet; D. D. Jackson Trio★. 6/6: Charles Lloyd & Friends, with Billy Higgins, Geri Allen, and Dave Holland★. 6/7: Peacock-Motian-Bley; Odean Pope Trio; Kevin Norton Ensemble★. 6/8: Hamiet Bluiett Baritone Saxophone Group, with James Carter, Patience Higgins, and Alex Harding; Harriet Tubman; Bennink-Borslap-Glerum Trio★. 6/9: Dave Holland Quintet; Oliver Lake Big Band; Myra Melford's the Same River Twice★. 6/10: "Summit Conference," with Sam Rivers, John Hicks, Reggie Workman, Julian Priester, and Pheeroan akLaff; Kurt Elling Quartet; Chris Potter★. 6/11: Daau★. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Life—Okay, we give. It *is* the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers aren't? Wednesday night's "Lust For Life" gets you in touch with your inner rock-and-roll rump-shaker. 6/3: Lydia Lunch. *158 Bleecker St. (420-1999).*

Talent
Semi-Sweet

With their third release, 'Featuring "Birds," ' Portland, Oregon's, Quasi have perfected their sugar-buzzed keyboard pop. At Acme Underground June 5 and Brownies June 13, the pair share their recipe. (See "Clubland" listings.)

Photograph by John Clark.

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. 6/4: Lucky Peterson. 6/5: Water Street Blues Band. 6/6: Jerry Dugger & the Black Pearls. 6/9: Gravity. 6/10: Susan Tedeschi. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 6/2: Vaganza; Blake Morgan. 6/3: Wayne Hancock. 6/4: Love Nut; Pee Shy. 6/5–6/6: Mike Ireland & Holler. 6/8: Danielle Howle. *217 E. Houston St. (260-4700).*

S.O.B.'s—The city's premier world-music, reggae, and soul-jazz venue, presenting acts that could fill stadia back home and local talent that might one day do the same here. Most nights, sets at 10 and midnight. 6/2: Chaka Demus & Pliers. 6/3: Venezuela's Los Amigos Invisibles integrate disco, Salsa, and just about every other top-notch form of party music known to man. 6/4: Basement Bhangra. 6/5: Machel Montano. 6/6: Captiva. 6/8: The Original La Tropica Band. *204 Varick St. (243-4940).*

Shine—Open only since December, Shine's already attracting crowds, and the usual celebrity suspects, like John-John, Wesley Snipes, megacool oldtimers like Jimmy Plant and Robert Page, and Leo, Leo, Leo! 6/4: Rashid. 6/5: "Girlfriend" show. 6/8: Former Brand New Heavies singer N'Dea Davenport, whose long-awaited solo album is on its way. *285 West Broadway (941-0900).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 6/5: H.R. & Human Rights; Enemy Squad; Rhythm Republic. 6/8: Yosi Piamenta, "the Mizrahi Rocker"; Teva; Michael Ian Ellis. 6/11: Merle Haggard; Shaver. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Sunday is the long-running drum-and-bass extravaganza "Konkrete Jungle." 6/3: Filed (deep) in the *Where are they now?* file, Candlebox return just in time to get that incipient early-nineties revival going. 6/7: Stubborn All-Stars. 6/10: The Fat Possum records "Eyescratchers & Ball-Lickers" tour. T-Model Ford; Hasil Adkins; Elmo Williams & Hezekiah Early; Robert Cage. (Arrive early for free biscuits and gravy.) *161 Hudson St. (966-5244) $.*

Jazz

Birdland—More comfortable than the Blue Note, swankier than the Vanguard, and proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Duke Ellington Orchestra, conducted by 19-year-old Paul Ellington. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. 6/3: Kirk Nurock Trio. 6/4–6/6: James Carter Quintet, hot off the release of *In Carterian Fashion.* Sets at 9 and 11 P.M. $10–$30 cover; $10 minimum. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 6/2–6/7: Michael Brecker Quartet. *131 W. 3rd St. (475-8592).*

Iridium—In the cozy basement across from Lincoln center, you'll find some of the finest chow in jazzland, plus formidable jazz comers and the occasional legend. Thoughtful table-placement minimizes a couple of structural columns' potentially disastrous effects on site lines. Monday nights, the Les Paul Trio holds office hours. 6/2–6/7: Cyrus Chestnut Trio. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. The crowds are still thin on weeknights, which is a good thing for audiences: You can't keep a scene like this secret for long. Mon., Tues., and Fri. at 5:30 and Sat. at 7 P.M., guitarist David O'Rourke swings in the upstairs 27 Standard bar. 6/2-6/4: The Mika Pohjola Trio. 6/5-6/7: The Michael Weiss Quartet. Sets Sun., Tues.–Thurs. at 8 P.M. and 10 P.M., Fri. and Sat. at 8 P.M., 10:30 P.M., and midnight; $10–$15 cover on weekdays, $15–$20 cover on Fri. and Sat. $10 minimum all nights. *116 E. 27th St. (576-2232).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30 P.M. 6/2–6/14: Chucho Valdés Quartet. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Comedy

Toyota Comedy Festival—A ten-night, citywide yuckfest. Highlights include appearances by *Newsradio's* Andy Dick, Bob Newhart, and Friars Club stalwarts Alan King, Freddie Roman, and (if we're lucky) Joey Adams. 6/4–6/13 at various times and locations. For information, call 977-1100. All shows marked with a dagger (†).

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Tuesday–Thursday, shows at 9:30 P.M. Fri. and Sat., shows at 8, 10, and midnight. 6/4: "The Next Wave: The Best Undiscovered Young Comedians in NYC"†. 6/5–6/6: "Tenth Anniversary No-Repeat Weekend"†. *82 W. 3rd St. (477-1000).*

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 6/4–6/7: Jay Mohr†. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch a Rising Star—Chelsea's high-class variety showplace offers sketch and alternative comedy, theater, and music—all in a theater vaguely reminiscent of the old *Late Night With David Letterman* set. Friday's "The Big Bad Music Show" explores that riskiest of all entertainment territory, humor-rock. Shows Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. Through 6/4: Jackie Mason. 6/5: Arianna Huffington hosts the State of New York Awards, "the only awards show with attitude.†" 6/6: Greg Fitzsimmons; Louis CK†. *253 W. 28th St., (244-3005).*

Chicago City Limits—The long-running and much-ballyhooed troupe, performing their latest, "@ChicagoCityLimits.comedy." Wed.–Thurs. at 8:30 P.M., Fri.–Sat. at 8 and 10:30 P.M. $20 cover. *Chicago City Limits Theatre, 1105 First Ave., at 61st St. (888-LAFF).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11 P.M.; Sat. at 8:30 P.M., 10:15 P.M., and 12 A.M.; and Sun–Thurs. at 9 P.M. 6/1–6/7: Mitch Fatel; Gregg Rogell; Greg Giraldo; Andre Fernandez; Tim Young†. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. 6/1–6/7: Jim Gaffigan; Vic Di Betteto; Lenny Varnedoe. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Andy Dick & Friends†—The hapless, hilarious intern from *Newsradio* escapes the little box for a slightly larger box in the East Village. With Laura Kightlinger, Todd Barry, the Dueling Bankheads, Nick Swardson, and musical guests Superdrag. 6/6 at 8 P.M. *Irving Plaza, 17 Irving Place, at 15th St. (777-6800). $25.*

"Friars' Frolics: The Lost Tapes"†—Alan King and Freddie Roman are hosting this videotaped trip down Memory Lane (or is that Senility Lane?) for some highlights from the Friars Club's legendary roasts—but you know Henny Youngman's will be the actual presiding spirit. 6/7 at 7 P.M. *92nd St. Y, 1395 Lexington Ave. (996-1100). $35–$55.*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30 P.M.; Fri. at 9 and 11P.M. and Sat. at 8:30 and 10:30 P.M. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 5/15–5/16: J. R. Havlan; Jim Gaffigan. 6/4: Leo Allen; Andrew Blitz; Chris DeLuca; Ritch Duncan; Rob Paravonian; Bob Powers†. 6/5–6/6: Ted Alexandro; Judy Gold; Tony Woods; Lewis Black; J.R. Havlan†. *34 W. 22nd St. (367-9000).*

HERE—6/4: "Psychobabble," starring Ed Byrne; Mary Lynn Rajskub†. 6/5–6/6: "Take a Banana From a Ride," starring Jeffrey Ross†. 6/7: "Black Humor," starring Lewis Black†. 6/8: "Color Me Richfield"†. *145 Sixth Ave. (647-0202).*

Robert Klein†—6/6 at 8 P.M. *Downtown Pace Theatre, 1 Pace Plaza (346-1715). $15.*

Luna Lounge—At Monday night's "Eating It," members of *The State* and *Saturday Night Live* turn up regularly, as does Janeane Garofalo. Expect lots of personal monologues, of a post–Spalding Gray variety, plus the odd freak in dime-store costumes and glitter-encrusted wings performing numbers from the Krofft Superstars show. Some of it is successful, some is not, but none of it is Jay Leno warmed over. $5 cover. *171 Ludlow St. (260-2323).*

Solo Arts Group—6/4: Upright Citizens' Brigade; Julie Goldman†. 6/5: Scott Prendergast†. 6/7: Upright Citizens' Brigade†. *36 W. 17th St. (874-7900, ext. 1348).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri.–Sat. at 7, 9, and 11:30 P.M. 6/4: Stephen Rosenfeld's Stand-up Comedy Experience. 6/5–6/6: Mike Estime; Tom Slade; Tom Hertz; Zach Galifianakis; Caroline Rhea; Darrell Hammond†. 6/7: "Straight Out of Vinnie's Closet"; "Femmes Fatales," hosted by Sunda Croonquist†. 6/10: "Comic Kids"; Tom Hertz; Tom Slade; Zach Galifianakis; Mike Estime; Corey Kahaney; Mike Royce†. *236 W. 78th St. (595-0850).*

Surf Reality—The Lower East Side's fave spot for sketch and improv, slackerly and otherwise. 6/5 "American Vaudeville Theatre"†. 6/11–6/12 "Toilet: A Live-Action Sitcom." *172 Allen St., second floor. (673-4182). $.*

Talent
King of All Media

As founder and leader of the Lounge Lizards, John Lurie brings considerable amounts of stylish *film noir* attitude, chicken-shack boogaloo, and Monkian angularity to his head-bobbing vision of jazz. As an actor in *Down By Law, Wild at Heart,* and *Stranger Than Paradise,* he employed deadpan wryness to devastating effect. In tackling his latest medium, cable television—by way of the six-part *Fishing With John*—the downtown Renaissance man drips with just the kind of anti-glam glamour one expects from him. With guest-fishermen like Jim Jarmusch and Dennis Hopper in tow, the saxophonist heads to exotic locales (Thailand, Costa Rica, Long Island) to stalk sharks, giant squid, and other aquatic quarry. Through it all, veteran nature-film narrator Rob Webb delivers Lurie's tongue-in-cheek observations with deadly seriousness: "When it comes to sharks," he intones in one installment, "man is on the menu." Episode four—ice fishing in northern Maine—ends, "On January 19, John Lurie and Willem Dafoe died of starvation." Such globe-trotting adventures haven't hampered Lurie's musical pursuits. (The series was actually shot a few years ago, but Lurie obtained broadcast rights to it only recently.) *Queen of All Ears*—the first proper Lounge Lizards album in a decade, following a couple of live albums and film scores—comes out June 2, followed a week later by *Fishing*'s wildly eclectic soundtrack. To celebrate the releases, Lurie & Co. hit the Bowery Ballroom, June 4 through June 6, for three nights of raucous swing (see "Clubland" listings). *Fishing With John* airs Monday nights, beginning June 15, at 8:30 on the Independent Film Channel.

ETHAN SMITH

Cabaret

Cafe Carlyle—Pianist-raconteur Bobby Short is back for his annual spring run. Tues.–Sat. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45 P.M. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Joining the ever-growing list of performers to offer such "tributes," singer-pianist Kathleen Landis performs the work of George Gershwin in "Things Are Looking Up." $12 minimum; jacket and tie required. *Fifth Ave. at 61st St. (940-8195).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Wednesdays through 6/17, Lisa Ashers's "True Stories." $10-$15 cover, two-drink minimum. *343 W. 46th St. (757-0788). $.*

FireBird Café—The theater district's newest post-show piano-bar, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Through 6/20: Steve Ross's "Hooray for Love." Tues.–Thurs., sets at 9 P.M. Fri. and Sat., sets at 9 and 11 P.M. $40 cover; two-drink minimum. *363 W. 46th St. (586-0244).*

Michael's Pub—Julie Wilson's standing-room-only show at the recently relocated boîte has been extended into an open-ended run. Sets at 9 and 11 P.M. $20 cover, Tues.–Thurs.; $25 cover Fri.–Sat. $15 minimum. *Bill's Gay '90s, 57 E. 54th St. (758-2272).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. Tues.–Sat. at 8:30 and 11 P.M.; seating for dinner is at 6:30 P.M. $50 cover. Through 6/9: Tony Danza. "I Love New York," starring Bryan Batt, Lewis Cleale, Heather MacRae, and Janet Metz. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—Thursdays through May, comic, singer, dancer, and pianist Mark Nadler performs numbers from his 3,000-song repertoire of standards, show tunes and other theater-district fare ($15 cover). Fridays, John Malino's combo plays jazz standards (no cover). $12 minimum. *234 W. 44th St. (221-8444).*

Spy Bar—Every Sunday night, this scarily trendy SoHo snuggery hosts "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment. $5 cover. 6/7: "Of Valleys and Dolls." Films: *Valley of the Dolls, Return to the Valley of the Dolls,* and *Valley Girl. 101 Greene St. (343-9000).*

Bars

The Rainbow Promenade—Head bartender Dale DeGroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

Photograph by Butch Belair

in concert

Three Concerts at the Barge Under the Bridge

Classical Music

Tuesday, June 2

rdecai Shehori, Piano—Performs Beethoven, Schu-nann, Chopin, and Balakirev. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 8; $25–$30.*

Wednesday, June 3

smopolitan Chamber Players—Perform works by Handel, Poulenc, Saint-Saëns, and Brahms. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 8; $12.*

Thursday, June 4

y Gotham Chorus—Performs works by Gounod, Bellini, Susa, Rorem, Hart, Rosner, and Williams. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 8; $20.*
rgemusic—Trio performances of Beethoven. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $20–$30.*

Friday, June 5

rgemusic—Trio performances of Beethoven sonatas and Shostakovich's Piano Trio in E Minor. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $20–$30.*

Saturday, June 6

ez Bull and Robert Wilson, Duo-Piano—Performances by the Ole Bull Music Festival Award winners. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 9:30; $20.*

Previews
Body Rock

is week at the Joyce, tap dancers from Heather rnell's Manhattan Tap and Keith Terry's Cross-lse provide their own accompaniment. They'll ake music with every part of their bodies, tap-ng out rhythms from Brazil, Cuba, West Africa, d Indonesia. See listings for details.

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Sunday, June 7

Russian Carnival—Music performed on domra, bayan, and piano. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 3; $20.*
Bargemusic—See 6/4 at 4:30.

Monday, June 8

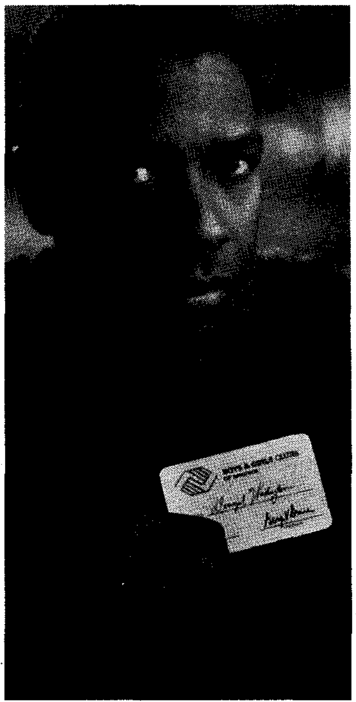
Manhattan Chamber Orchestra—Performs works by Howard Cass, others; Richard Aulden Clark, conductor. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 8; $15–$30.*

Opera

Amato Opera—Performs Donizetti's *Don Pasquale,* 6/5 and 6/6 at 7:30, 6/7 at 2:30. *319 Bowery (228-8200); $20.*

Dance

Manhattan Tap—Performs *Excursion Fare,* with Keith Murray's Crosspulse, 6/2–6/6 at 8, and 6/6 at 3. *The Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $28.*
American Ballet Theater—Performs choreography by Balanchine, Robbins, and Martins, 6/2–6/7. *Metropolitan Opera House, Lincoln Center (362-6000); $18–$115.*
New York City Ballet—Performs classics from the repertoire, 6/2–6/7. *New York State Theater, Lincoln Center (870-5570); $15–$68.*
La Bonne Dame—Dance-drama pieces based on the writings of George Sand, 6/4–6/6 at 8. *Florence Gould Hall, 55 E. 59th St. (355-6160); $20.*
Coco Girls–Las Flamencas—Perform *10 Seconds of My Fame,* 6/2–6/6 at 8. *St. Clements, 423 W. 46th St. (579-3949); $25.*
Two Tone—Performances by Tony Sliva and Mariza Vinieratou/David Hinchliffe, 6/4–6/6 at 9. *The Merce Cunningham Studio, 55 Bethune St.; $10.*
Forever Tango—The classic Argentine form, performed by Luis Bravo. *Walter Kerr Theater, 218 W. 48th St. (239-6200); $30–$65.*
Joaquin Cortes—The dance sensation performs *Gipsy Passion,* 6/2–6/7. *City Center, 131 W. 55th St. (581-1212); $25–$55.*
Eiko & Koma—Perform *Breath,* a "live installation" in which the Japanese duo dance for eight hours a day, every day. *Whitney Museum, 945 Madison Ave., at 77th St. (570-3600); free with museum admission.*



Denzel Washington

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the mix

Family Man...The WNBA Returns

John Leonard's TV Notes

Fooling With Nature (6/2; 9 to 10 P.M.; Channel 13) is a *Frontline* report on what the scientists are saying about "endocrine disruption" and one another in a ferocious argument over what the chemical industry has done to our water table, our wildlife, our sperm count, and our breasts. Considering what we now know about diethylstilbestrol, DDT, and PCBs, when male alligators born in contaminated Florida lakes turn up with abnormally small phalluses and exceedingly low levels of testosterone, are they telling us something that pertains to the increased incidence of breast, prostate, and testicular cancer, hypospadias (malformation of the penis), and, more controversially, reports of a 50 percent drop in human sperm counts (downward motility)? The Environmental Protection Agency isn't sure, and how the scientists line up seems to depend at least in part on whether they get research funding from the chemical companies.

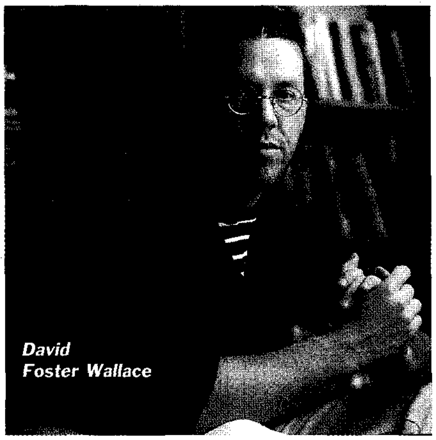
Baby, It's You (6/2; 10 to 11 P.M.; Channel 13) launches a new P.O.V. season with Anne Makepeace's self-filming of her fortysomething quest for a baby of her own, through not only the labyrinth of modern reproductive technology (fertility clinics, hormone shots, sperm banks), but into family history as well (one brother favors polygamy) on her way back in time to college and an abortion performed (without an anesthetic) by an angry doctor who played "Pop Goes the Weasel" during the operation. Makepeace is accompanied always by her husband, novelist Peter Behrens, so the marriage also gets a workout. They've wit enough, both to make it through their disappointment and along the way to notice the variety of families people invent for themselves. I am struck equally by the way a scrupulous film report on such intimacy ends by abolishing the whole idea of intimacy, and by the fact that Makepeace herself has a face the camera loves, a face so wonderfully shadowed and expressive that the drama of the mind behind it is made luminous.

Susan Minot

The Simple Life (6/3; 8:30 to 9 P.M.; CBS) features Judith Light making fun of Martha Stewart in a new summer sitcom series in which "Sara Campbell," who presses wildflowers under her box spring, who makes 50 birdhouses for her stagehands, who will shampoo a sheep before she shears it (and also inquire if it has any kids), who has written "an entire best-seller just on toast," removes her home-improvement TV show from the big city to the muddy sticks, to the dismay of her wisecracking outer-borough mother (Florence Stanley), her private-school dropout daughter (Ashlee Levitch, expelled for wearing white shoes after Labor Day), and her sports-car-driving Brit producer (James Patrick Stuart). Anyway, they're all stuck on the farm with Brett Cullen, since Tony Danza was not available. Funnier than I wanted it to be.

Beautiful Thing (6/5; 9 to 10:30 P.M.; Sundance), starring Glen Berry and Scott Neal as teenage boys in an exurban British housing project (Thameshead) who discover that they're gay and that they love each other; Linda Henry as the fierce and devoted working-class mother of one of these gays, determined some day to run a pub; Ben Daniels as Mom's post-hippie Easy Rider sometime lover; and Tameka Empson as the black girl in the apartment next door gone mad from identifying with Mama Cass, in an absolutely astonishing film from Hettie MacDonald—a combination of Mike Leigh (the bleakest of urban prospects, full, nonetheless, of a politics of bluster, cunning, static, jokes) and young John Osborne (a coming-of-age of shy outsiders, non-footballers, the poetry-i clined, inhibited and inarticulate because pop-c ture tropes don't recognize what they happen feel) that ends with a slow dance in a parking l that's magical-realist.

Happening **For the sake of literary purists and spirited debate, it would be nice if "The Seductions of Celluloid: Writing Fiction in the Age of Film" had more panelists who weren't already Hollywood conquests. But at the free June 2 forum, we'll have to make do with very big names—Dale Peck, David Foster Wallace, Susan Minot, Steven Schiff, Todd Solondz, David Russell—and the assiduous concern of moderator Lewis Lapham. (The New School, 66 West 12th Street; call 614-6500.)**



David Foster Wallace

Sex and the City (6/6; 9:45 to 10:45 P.M.; HBO) i sneak preview of the first two episodes of a ne twelve-part Sunday-night premium-cable seri based on Candace Bushnell's book, with Sara Je sica Parker as Carrie Bradshaw, a New York new paper writer who discovered on her 30th birt day that "I no longer had the energy to be cor pletely superficial" and so turned into "a sexu anthropologist" taking notes on herself and su women friends as Kim Cattrall, a blonde bom shell public-relations executive; Kristin Davis, lovelorn art dealer; and Cynthia Nixon, a corp rate lawyer and closet romantic, as they do batt with Manhattan's "toxic bachelors." Chris Not sadly dismissed from *Law & Order,* shows up in recurrent role as a dreamboat, even if he is guil of dating models. Among the several lesso learned from the experience of these women— of whom would really like to be Linda Fioren no in *The Last Seduction*—is that "no one h Breakfast at Tiffany's, and there are no Affairs Remember" . . . and "being beautiful is like ha ing a rent-controlled apartment overlooking tl park—totally unfair and usually bestowed on tl least deserving." Trivial, maybe, but Cynth Nixon is always profound.

Jack Higgins' The Windsor Protocol (6/7; 9 to 11 P.M TMC) brings back Sean Di lon, the ex-I.R.A. terror blackmailed into working f British intelligence in a co ple of earlier Movie Chann huggermuggers, but does all the favor of dropping R Lowe in favor of Ky MacLachlan as the morda derring-doer. MacLachl may not be Olivier, but ne ther is he comatose. He's act ally capable of feeling som thing about the feverish ever around him—in this cas Nazis come out of hiding secure a copy of a secr agreement signed by Adol Hitler and the Duke of Win sor listing secret bank a counts intended not only bankroll a Fourth Reich b also to finance the presidenti aspirations of (I would not kid you) Alan Thick There are several more of these forthcomin and at least with Kyle they aren't embarrassir to watch.

Radio Highlights

New York and Company—Weekdays at noon. 6/ Clive Barker on *Galilee;* Ceidric Klapisch on h new film. 6/2: Roy Blount Jr. on his memoir *E Sweet;* Jerry E. Patterson on the history of Fift Avenue; composer Charles Wuorinen. 6/ Richard Bausch on his novel *In the Night Seaso* 6/4: John Hess; Daniel Menaker on *The Treatmen* Nick Broomfield, director of *Kurt and Courtne* 6/5: Daniel Petrocelli on *Triumph of Justice;* Mart Cooley on *The Archivist;* Cynthia Saltzman on *Po trait of Dr. Gachet;* chef Lidia Bastianich and Susa

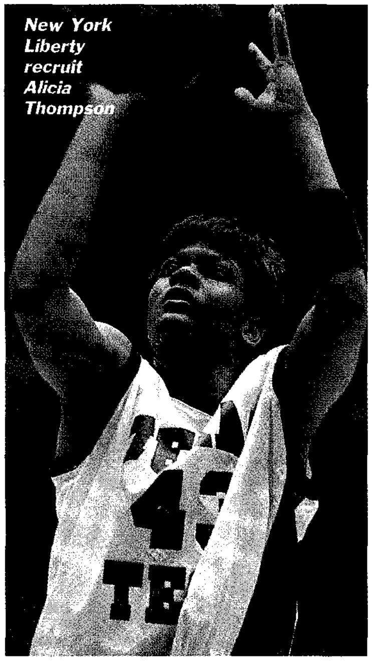
Oliveria on *The Strang Cookbook*. Leonard Lopate hosts. WNYC, 820 AM.

isper Citron—Saturdays at 10 P.M. The 1998 Tony Award Presentation Shows. 6/6: Isabelle Stevenson, president of the American Theater Wing, Cy Feuer, president of the League of American Theaters and Producers, Tony Award nominee Bryan O'Byrne, Francis O'Conner, set designer of *The Beauty Queen of Leenane*, Edward Sylvester, author of *The Healing Blade*. 6/13: Live from Radio City Music Hall, interviews with the nominees, winners, and special guests following the presentation. WOR, 710 AM.

The Written Word

Going For It"—6/3 at 7 P.M.: Readings by John Shea, Isaiah Sheffer, Barbara Feldon, and Stephen Lee. Works to be read include D. H. Lawrence's "The Rocking Horse-Winner," T. Coraghessan Boyle's "Sorry Fugu," and nine short stories by various authors. This is Selected Shorts's final event of the season. Symphony Space, 2537 Broadway, at 95th St. (864-5400); $17.

iane Wood Middlebrook—6/3 at 7:30: Reading from her biography *Suits Me: The Double Life of Billy Tipton*. Barnes & Noble Chelsea, 675 Sixth Ave., at 22nd St. (727-1227); free.



New York Liberty recruit Alicia Thompson

Lectures and Panels

erenice Abbott: Changing New York—6/3 at 6 P.M.: A slide lecture with photographs by Abbott taken between 1935 and 1939 with the financial assistance of the WPA. Bonnie Yochelson, consulting curator of the Museum of the City of New York and author of *Berenice Abbott: Changing New York*, will speak. Municipal Art Society, 457 Madison Ave., bet. 50th and 51st Sts. (935-3960); $10, reservations required.

okie Roberts—6/9 at 8 P.M.: The ABC News correspondent discusses her book, *We Are Our Mother's Daughters*. 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

Media Madness"—6/2 at 8 P.M.: Pete Hamill, Tom Wicker, and Jim Dwyer discuss the role of newspapers, tabloid journalism, and television news coverage. 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

emocratic Senatorial Candidate Debate—6/8 at 8 P.M.: An opportunity to hear Democratic Primary Senate candidates speaking about their highest priorities for this campaign. 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

Mirror, Mirror On the Wall: Women Writers Discuss Their Favorite Fairy Tales"—6/3 at 8 P.M.: Vivian Gornick, bell hooks, Francine Prose, and Kate Bernheimer. 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

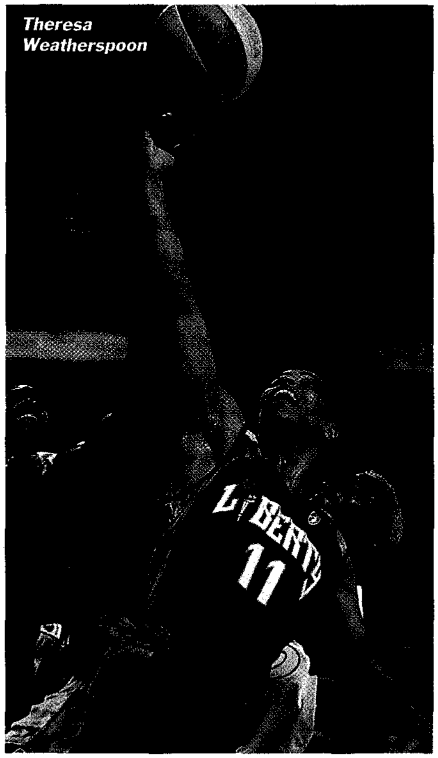
Events

sia Society Gala Dinner: "Six Senses of Asia"—6/2 at 6:30 P.M.: Chefs Steven Goch of Mirezi, Alex Lee of Daniel, and Robert Trainor of Asia de Cuba treat guests to a unique Asian-inspired meal. Attire is "glamorous dress." Clodagh Design Works (327-9360); $250.

Preview

Tall Order

In the recently published *WNBA: A Celebration* (Harper Horizon), positive reinforcement for the top women's basketball league grows condescendingly shrill. When the women aren't being praised for providing wholesome family entertainment, they're being admired for their athletic superiority to men. "The girls are fierce," Madonna is quoted as saying. "They're fierce because they're playing a man's game but doing it better." Yet anyone who has been to a WNBA game knows that the ball handling can be ragged, the turnovers epidemic, the shooting lackluster. To make too many claims for the league—whose second season starts next week (the New York Liberty are in Cleveland on June 11)—is really to belittle its formidable players, who are likely to perform with less spunk and greater proficiency as the league matures (and the hype dies). Perhaps Charles Barkley's tepid endorsement is the most sincerely encouraging. "I think it went well in the first season," Sir Charles has said. "I think it's legitimate, but it doesn't matter what I think, it's what the public thinks that's important." And here's what the public thinks: In the WNBA's second season, league-wide attendance is expected to average 10,000 a game. It took the NBA 29 years to get there.



Theresa Weatherspoon

Tours

Walking the Hudson I: From the Battery to the Penn Yards—6/7 at 1 P.M.: The title of this tour pretty much covers it. For those with impressive stamina. Meet in front of the Staten Island Ferry Terminal (935-3960); $15.

A Cycling Tour of Oyster Bay—6/7 at 8:10 A.M.: Visit Long Island, via the train, and then cycle to Sagamore Hill, home of President Theodore Roosevelt. Tour begins and ends at Penn Station (996-1100); $69 with bike and helmet rental, $43 without.

Flatbush—6/7 at 1 P.M.: Investigate the old Dutch community of Vlackebos, which underwent a dramatic transformation after the Civil War and again after WWII (thanks to the arrival of the subway) (996-1100); $18.

Hunts Point Market—6/4 at 7:15 A.M.: Explore the largest fresh-fruit-and-vegetable market in the world, and learn how the chaotically efficient operation brings food from around the globe to New Yorkers' plates. For information and meeting place, call the 92nd St. Y at 996-1100; $35.

Benefits

Willow Awards—6/2 at 6 P.M.: Rita Schrager hosts this fund-raising benefit for the Lower East Side Girls Club, which will honor Susan Vaughn, chairwoman of Community Board 3, Elizabeth Butson, publisher of *The Villager*, Marta Montanez, director of Arts Incorporated, and Jeanete Headley, former principal of P.S. 64. Tenth Street Lounge, 212 E. 10th St., between First and Second Aves. (982-1633); $50.

Project A.L.S.—6/1 at 6:30: Jane Alexander, Billy Baldwin, Simon Halls, and Ben Stiller host this inaugural benefit for research on amyotrophic lateral sclerosis (also known as Lou Gehrig's disease). In addition to presentations by the hosts, there will be performances by Patti LuPone, Fiona Apple, and Peter Duchin and his orchestra, and readings by Rob Morrow, Anne Meara, and Marisa Tomei. Roseland Ballroom, 239 W. 52nd St., bet. Broadway and Eighth Ave. (call 929-0329); tickets range from $250 to $1,000.

Central Park Conservancy 1998 Noriko Maeda Spring Celebration—6/11 at 7 P.M.: An event to raise *money for the ongoing care and preservation of* the park, with a menu-tasting by guest chefs from twenty restaurants—including Les Célébrités, Molyvos, Verbena, Payard, Ciao Bella, Osteria del Circo, and Union Pacific—a silent auction, Gondola rides, dancing under the stars, and a finale of fireworks. Bethesda Terrace, Central Park near 72nd St. (310-6636); $200 in advance.

Exhibitions

Hall of Biodiversity—Ongoing: Devoted to the variety and interdependence of Earth's living things, and their critical importance to human survival. The hall includes a dramatic global tour of nine biomes and a diorama of the Central African Republic's rain forest. At the American Museum of Natural History, Central Park West at 79th St. (769-5100); $8 suggested contribution.

"Working"—Through 6/20: The dignity of working is explored in student photographs, text, videos,

hotographs: top, Ed Zurga/AP/Wide World; bottom, Jed Jacobson/Allsport.

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Solutions to last week's puzzles

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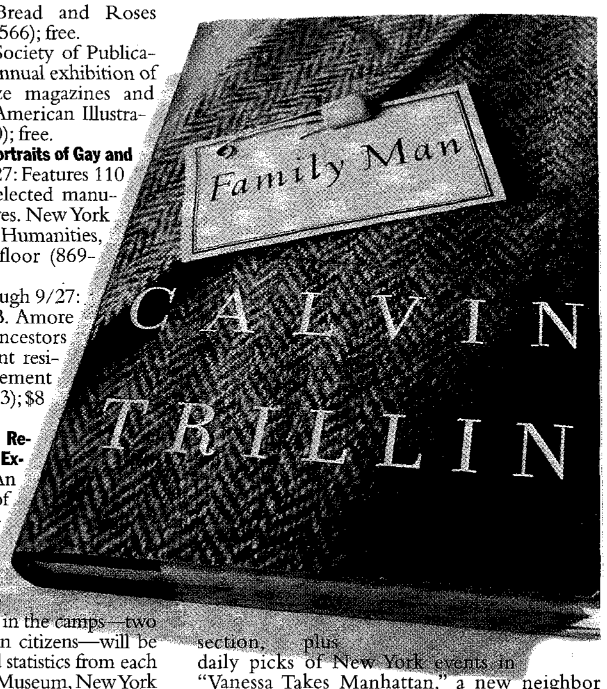
In Print
This Bud's For You

'Family Man,' the latest genial offering from Calvin "Bud" Trillin, is clear aimed at Father's Day shoppers. But Trillin's analyses of such matters as spaghetti carbonara (a proposed replacement for turkey on Thanksgiving menus) an Greenwich Village (where 10 to 15 percent of the people might make the local new if they lived anywhere else) qualify the book as an equally ideal gift for the disaffected graduate—or anyone who lives near him. (Farrar, Straus & Giroux; $20



and performances. 1199's Bread and Roses Gallery, 310 W. 43rd St. (631-4566); free.

"SPOTS"—Through 6/22: The Society of Publication Designers will present its annual exhibition of the illustrations that energize magazines and newspapers. The Museum of American Illustration, 128 E. 63rd St. (838-2560); free.

"Particular Voices: Robert Giard's Portraits of Gay and Lesbian Writers"—Through 6/27: Features 110 black-and-white prints and selected manuscripts from the library's archives. New York Public Library, Center for the Humanities, Fifth Ave. at 42nd St., third floor (869-8089); free.

"Opening Windows in Time"—Through 9/27: A sculptural installation by B. Amore featuring his own Italian ancestors (among other former tenement residents). Lower East Side Tenement Museum, 66 Allen St. (431-0233); $8 museum admission.

"America's Concentration Camps: Remembering the Japanese-American Experience"—Through 1/5/99: An exhibition that tells the story of this shameful chapter in American history through the eyes of the incarcerated. Photographs, mementos, and home videos contributed by some of the 120,313 people who were held in the camps—two thirds of whom were American citizens—will be on display, along with maps and statistics from each camp. Ellis Island Immigration Museum, New York Harbor. Call 363-3200 for directions to the museum and more information; $5.

Bridging New York—Through 6/28: Selections from the museum's painting, print, and photographic collections dealing with the city's bridges. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5 suggested contribution.

Online

***New York* Magazine on the Web**—Follow the links in "Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) to visit a new Website reviewed every day. This week: Wander the wall-less halls of an online Smithsonian exhibit; read how recent grads cope with post-high-school anxiety; honor a cancer survivor with the first cyber-quilts; just try not to cringe at the humor on Ow!; and then strut your downtown sass at the New York Webzine Tag. But before you leave www.nymag.com, check out all our other great stuff, like selected articles from the current issue and a searchable "Cue" section, plus daily picks of New York events in "Vanessa Takes Manhattan," a new neighborhood guide to Brooklyn Heights, "First Words for bibliophiles, and our Subscriber Servic Center.

Sports

Avon Mini Marathon—6/6 at 9:30 A.M.: Ladies only i this 10K gear-up for the Marathon. Call 860-445 for information.

Belmont Stakes—6/6 at 5:30 P.M.: Watch as Rea Quiet attempts to become the first Triple Crow winner since 1978. Call 516-488-6000 for infor mation.

Buick Classic—6/8–14: Davis Love, Tom Lehmar and Ernie Els are just some of the stars who wi participate in this PGA tournament at the Westchester Country Club. Tickets are $10 to $80. Ca 800-765-4PGA for information.

Newcomers' Ride—6/6 at 9:30 A.M.: The New Yor Cycle Club organizes this annual ride as a way t provide cyclists of similar ability a chance to mee one another along carefully planned routes. Cal 828-5711 for information.

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
METROSTARS							MIA ESPN 3:30PM
CITYHAWKS						TB MSG 7:30PM	
YANKEES	CHI MSG 7:30PM	CHI MSG 7:30PM	TB MSG 7:30PM	TB WPIX 7:30PM	FLA WPIX 7:30PM	FLA WPIX 4PM	FLA WPIX 1:30PM
METS	PIT WOR 7PM	PIT FSNY 7PM	PIT FSNY 7PM		BOS FSNY 7PM	BOS FOX 1PM	BOS ESPN 8PM
	6/1	6/2	6/3	6/4	6/5	6/6	6/7

Photograph by Steven Freeman

kids

Mole...Rat...Running Amok

Children's Events

d of Toad Hall—Syracuse Stage's lush musical pro-luction of *The Wind in the Willows,* adapted from he children's classic by Kenneth Grahame, in-ludes the show-stopping "I, Glorious Toad." See hoto. Through 6/14. **NEW VICTORY THEATER,** 209 W. 42nd St. (239-6200); $10–$25.

hool's Out—Ah yes, it's time once again for that chool vacation that never ceases to be a surprise: rooklyn Queens day. On June 4—a Thursday his year—a bunch of cultural institutions in rooklyn Heights band together to host a free ay of kid-centric workshops, treasure hunts, agic and other good stuff, all of it free. At "Kids-ay: Wanna Come Out and Play?" youngsters can ind out how much fun can be had with pennies, ottle caps, and a piece of string at a "Games ames Games" workshop at the **BROOKLYN HIS-ORICAL SOCIETY** (from 1 to 2) and still take a eisurely stroll over to hear Vinny "Voltage" Vol-ono, a New York City Transit engineer's ain't-sci-nce-weird session at the **NEW YORK CITY TRANSIT USEUM** (3 to 3:45). To get a full schedule and re-erve space call 718-875-4047. Reservations re-uired.●●

ops—Former NBA pros, including players for the Knicks, offer pointers at a basketball clinic for kids ges 8 to 17. 6/6 starting at 11:30. At the new bas-etball courts at **CENTRAL PARK**'s Great Lawn, 85th t. and East Dr. (360-2764).●●

nkadelic—Coming sometime this summer to a ark, parking lot, or community garden near you s **CIRCUS AMOK**'s cheerfully gender-bending, Bes-ie Award–winning troupe of acrobats and musi-ians who perform under he guidance of proud-to-e-bearded lady Jennifer iller. For specific times and ocations of the free shows round the city, call 477-829 extension 315. Or visit ttp://www.ps122.org.●

rious Clowning—Talented oung comedians, ages 8 to 5, go for laughs at a Kids omic Relief benefit—which will be hosted by aroline Rhea, herself a tand-up comic who plays unt Hilda on the television show *Sabrina, the Teenage Witch.* 6/7 at 4, **AROLINES.** Tickets are $15. Carolines has a one-drink minimum; lunch or dinner are available upstairs at Comedy Nation Restaurant, 1626 Broadway, at 49th St. (757-4100).●

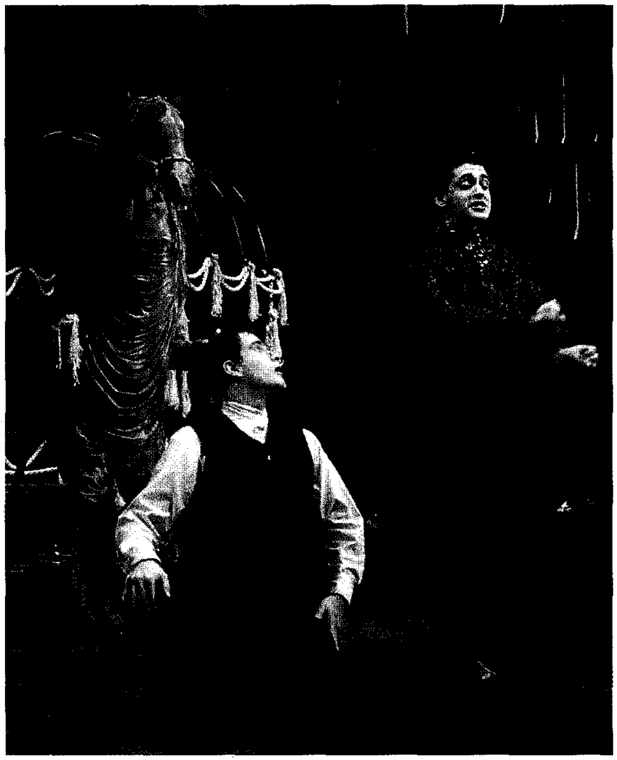
rty On—Be there or be square at the seventh annual benefit bash for **CENTRAL PARK PLAYGROUND PARTNERS**—the fairy godparents to the park's playgrounds who are responsible for the dramatic changes therein. Recognizable characters like Paddington Bear, Madeline, and Raggedy Ann will mingle with guests along with assorted jugglers, fortune tellers, and stilt-walkers. Expect food for grown-up taste buds as well as plenty of peanut-butter-and-jelly sandwiches and Ben & Jerry's ice cream. Live music is by David Grover and the Big Bear Band. 6/3 from 5 to 7:30 at the Abraham and Joseph Spector Playground, 85th St. and Central Park West (310-6617). Rain date is 9/9. Admission is $25 for children, $65 for adults.●

Tall Tale—Sail out of the **SOUTH STREET SEAPORT,** and the twentieth century, on H.M.S. *Rose,* the largest active wooden tall ship in the world. Sailors need to be 10 years of age or older; no prior sailing experience is required. Day trips set off at 9 and return at 6, on five weekends through August. To reserve, call 748-8786. The cost, which includes lunch, is $150 per person.

Onstage

Toad of Toad Hall

To amuse his son, Alastair, at bedtime, Kenneth Grahame conjured an adventure series about a boastful, sometimes car-crazy toad and his circle of eccentric friends—a bookish mole, a nautically inclined river rat, and a sensible badger. A musical version of 'The Wind in the Willows'—set, like the novel, in the English countryside—brings the curtain down on the New Victory Theater's second full season.



otograph by Douglas Wonders.

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Bloodthirsty Botany—**VANDERBILT YOUTH THEATER** presents the perennially popular musical *Little Shop of Horrors.* Matinee performances 6/6, and 6/7 at 2 are free to anyone under 16 or over 55 years of age. For everyone else: $15 at the door, $10 with advance purchase. Through 6/7. The Hudson Guild Theater, 441 W. 26th St. (756 9690).●

Small Scale—Formerly with the York City Opera, Susan Delery Whedon performs *The Land of Smiles,* on a somewhat smaller scale, with her troupe of hand and rod puppets at noon. A puppet production of *Cinderella,* staged to the Prokofiev score, follows at 1:30. Weekends through June. **PAPAGENO PUPPET THEATER,** 462 Columbus Ave., near 82nd St. (874-3297). Reservations required; $5.

Go Fly a Kite—Make kites and windsocks at an "Up Up and Away" workshop that will explore why it is exactly that these objects fly and wiggle in the wind. For kids who are five and older. 6/6, 1 to 2:30. **CENTRAL PARK**'s Belvedere Castle, mid-park at 79th St. (360-2720). ●●

Getting To Know You—A bunch of successful child actors—including Simba's understudy in the current Broadway production of *The Lion King* and Gloria in *Wait Until Dark*—moonlight in *Broadway Kids Sing Broadway.* Show tunes in the program include "I Won't Grow Up," "Food Glorious Food," and "It's a Hard Knock Life." Weekends at noon. **JOHN HOUSEMAN THEATER,** 450 W. 42nd St. (354-2220). Tickets are $20.

Think Big—The eighteenth annual June Balloon Family Arts Festival, a multicultural blowout at the **BROOKLYN CHILDREN'S MUSEUM,** draws upwards of 35,000 people each year. The first children's museum in the world is bigger this year, with a new greenhouse and rooftop performance area. Even so, live bands—including the Dinner Dog Trio and the Africa Sogaye Dance Company—arts and nature workshops, and assorted theater and dance performances spill beyond the confines of the museum into the adjacent Brower Park. 6/7 from 11 to 5. 145 Brooklyn Ave. (718-735-4402). The museum has a suggested donation of $3; admission to the festival is free.

Florals—**WAVE HILL** is awash in flowers at this time of year, and so naturally the glorious oasis of nature is also awash in "June Bloom" flower-related activities. Volunteer beekeepers and a multimedia artist conduct a whimsically informative family art project about bees 6/6 and 6/7 from 1 to 4 in the Kerlin Learning Center. (Next week, 6/13 and 6/14, families are invited to sketch and combine favorite flowers to make a garden collage; the following week, make Father's Day fabric pictures or decorate T-shirts with images of poppies.) West 249th St. and Independence Ave., Riverdale, the Bronx (718-549-3200). Free with admission to the grounds: $4, $2 for students and seniors; free of charge on Saturdays from 9 to noon.

Asian Sounds—Soh Daiko pounds, leaps and whirls in a performance of Japanese *taiko* drumming. 6/6 from 3 to 4. **ARTSCONNECTION,** 120 West 46th St. (302-7433). $6.

Cue

Barbara Ensor
Kids

Patricia Falvo
Movies

Brian Farnham
Sports

Vanessa Grigoriadis
In Concert

Linda Hall
Books
Events
Radio

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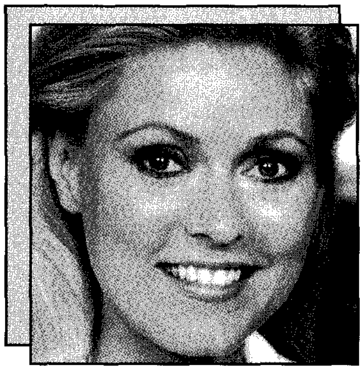

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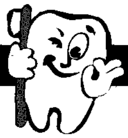

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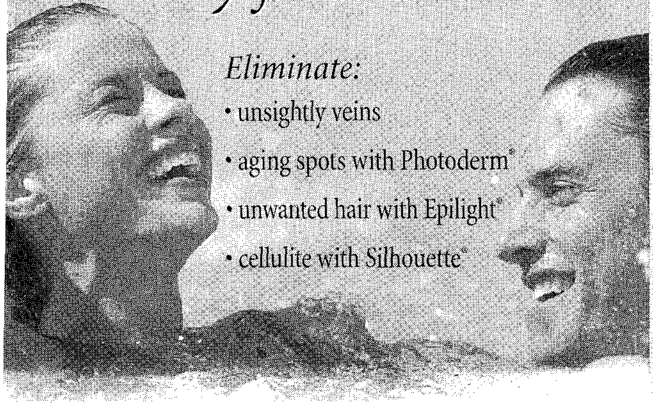

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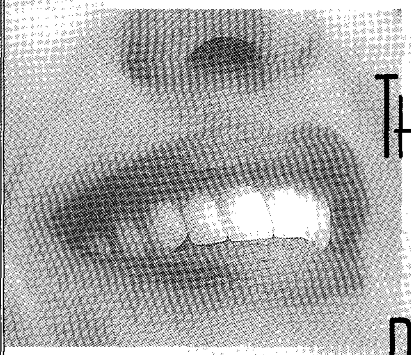

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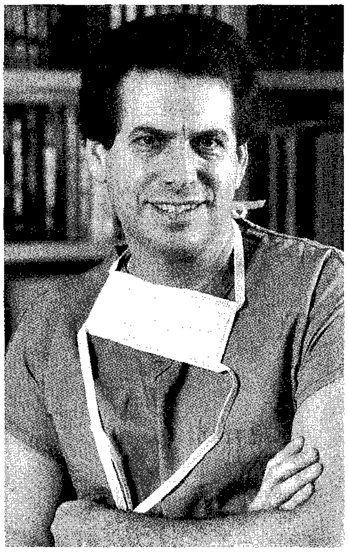

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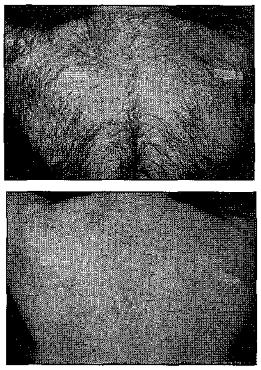

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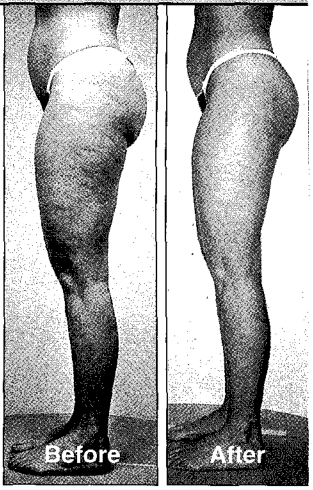

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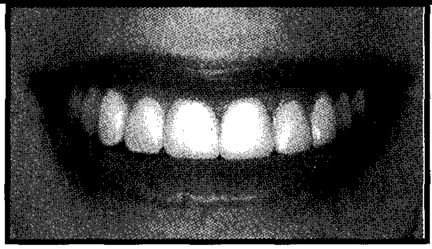

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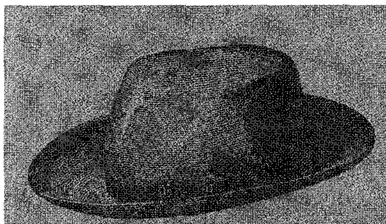

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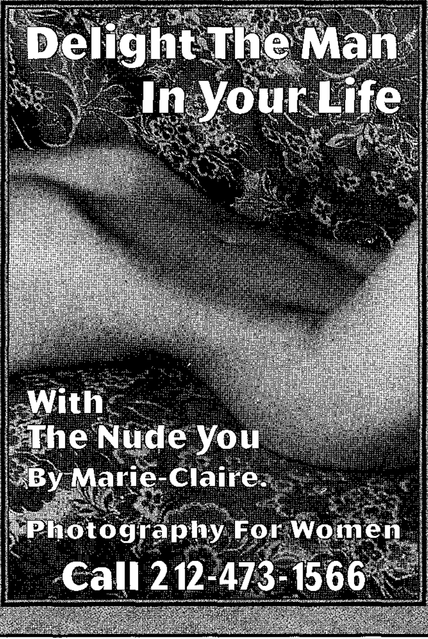

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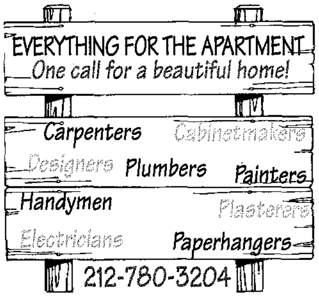

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ictly *Personals* is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for YM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders cepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 2-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York agazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a YM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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A WRITTEN RESPONSE
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STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

ie Whole Package—Extremely pretty, 3", 29, very slim, Catholic, professional, eking an extremely handsome, kind, tall ofessional, 30 and up. Photo. 3848 ✉

White Male Seeks Older Gentleman—andsome, smart, aspiring writer/MD, odel's features (25), moving to NYC om DC, desires intelligent, accomplished an for friendship/more. 3888 ✉ ☎

anted:—Intelligent, successful, elegant, n-loving, Jewish, nonsmoking, sexy ntleman, 50-65, for serious relationship. eet your match! Stunning slim brunette, 5". Recent photo a must.. 3894 ✉

ynamic Surgeon—Communicative, ndsome, great sense of humor, a gentle naissance man, 5'10", muscular build, 5, into health, fitness, the arts, avel, laughter. Seeking vivacious, ucated woman, under 38, for the real ng. Phone/photo necessary. 3891✉☎

oking To Share—Warm moments gether. This physically fit, successful, ndsome PhD male is looking for a pretty nale in her mid to late 40s. Perhaps we n share some cozy dinners, movies, eater, walks in the country, and more. ote and photo. 3898 ✉

itional Woman Wanted—48-year-old ncustodial father seeks lady who enjoys tivities ranging from Yankee Stadium to ncoln Center. Me: 5'6", conservative wish professional, mildly disabled former orld-class weight lifter, Rocky/Starsky ok-alike. You: animated, fit professional oman who truly believes it's not things at upset people, but the views they hold out them. Note/photo/phone. 3859 ✉

Nice Guy—47, Jewish, nonsmoker, equipped with honesty, romance, beard, bald top, love handles. Lives home with mom - so what?! Family values are important. Enjoys nature, exploring the US, laughter. Looking for a down-to-earth *babe, nonsmoker, as a friend and true* partner. My friends say I'm quite a catch; the problem is I haven't found my match. *Note/photo.* 3851 ✉

Seeking Loving Relationship—Jewish male, 39, 6', 170 lbs, brown hair and eyes, seeks slim, childless, nonsmoker female of any race or religion, for relationship with love, smiles, humor, conversation, personality, museums, dining, window shopping, quiet evenings, walks, parks, *beaches, driving and travel.* Please enclose photo (or photostat of one). 3846 ✉ ☎

Stunning Redhead—With heart of gold. Slim and sexy size 6, MBA, 47 (look early 30s), with a good job - but life just does not seem complete without a special partner to share all the fun! I particularly love boating, beaches, travel, animals and spending *time with friends and family. I can* even cook! Divorced four years ago, with no children, I'd like to make you a priority *in my life. I am warm, loving, supportive* and romantic (born on Valentine's day). If you are a commitment-minded "Master of the Universe" who can appreciate wiggling your toes in the sand while still enjoying more urbane pursuits (dining, museums, theater), please send me a note and photo (will reciprocate). I could be your "trophy", but the real prize will be a happy forever together. 3850 ✉☎

Beautiful, Charming, Enchanting—*Jewish woman - loves travel, arts, laughter,* family (three grown children from a loving and happy marriage). Seeks distinguished, *successful Jewish gentleman - CEO/PhD,* 60-75. 3860 ✉

Sincerely Yours—33, single Jewish male, physician, warm, caring, sincere. Loves literature, current events, fine dining, sports. *Seeks female for best friend and lifelong* partner. Note/photo preferred. 3876 ✉☎

One Good Heart Deserves Another—Very pretty, Jewish, 35-year-old, successful, cultured NYC exec seeks Jewish soul mate, 32-45, who enjoys the beach, dining out, skiing. Photo/note. 3843 ✉☎

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Extremely Attractive—Academician interested in meeting cultured man, 48-60. 3873 ✉

Hiding Out In The Hamptons—All summer - widower, 49, Sydney Carton look-alike, unreconstructed professor of criminal law, still tilting at windmills, with short, 4 year-old accomplice, seeks company of feloniously pretty, criminally piquant, com/passionate co-conspirator with possible interest in joining gang permanently. Note/photo/phone, please. 3899 ✉ ☎

Hugs Teddy—Pretty, slim, 53 and cute Jewish gal seeks teddy substitute. 3870 ✉ ☎

I Can't Compete—With CEOs and millionaires, yet. But if reasonably successful is okay...I'm 43, 5'11", 185 (physically, fiscally and aesthetically fit), warm, Jewish (you needn't be), have an irreverent and playful sense of humor, am adventurous, introspective, ambitious, honest, amorous. I work in the investment field, do most things cultural, am well-traveled, athletic, love indy/foreign films, *auctions, dining in/out, tennis.* Seek grounded, well-educated, family and fitness-minded female in her 30s. *Note/recent photo, please.* 3886 ✉

Guy, 46—Smart/creative, seeks European woman, 28-44. POB 843, NYC 10163

Exceptionally Beautiful Medical Student—Sweet, kind, 25, seeks Jewish man. 3854✉

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Our client is a successful executive, a nationally renowned corporate finance expert and a dynamic Jewish bachelor who enjoys the theatre, movies, comedy, museums and working out. This extremely handsome, 38-year-old, physically fit father of two wonderful sons hopes to find an intelligent, understanding, down-to-earth, affectionate, slender beauty under 5'6" to share laughter, romance and a loving Jewish life. For your complimentary introduction to this remarkable gentleman, please call.

Fine Art of Matchmaking

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Executive Search for Discerning Jewish Professionals

Handsome, Athletic—36, Jewish, kind physician with offbeat sense of humor, interested in meeting kind, intelligent, attractive, athletic, happy, outgoing, beautiful, sweet woman, age 25-33, with high-powered career (or at least has one planned). 3852 ✉ ☎

Redhead—Sweet and sassy at 60 - craves a sharp, irreverent, witty guy. Passion/character a must. 3875 ✉

Cute, Fun NJ Male—Jewish, divorced, 51, 5'7", fit, lawyer (NJ), nonsmoker. Likes: spur-of-moment fun, movies (Casablanca and any film noir), idea of cross-country driving trips with no set itinerary, Caribbean, sense of humor, beaches (Hamptons, LBI, Rehoboth Beach), street fairs, shopping in the village/Soho, dance/techno music, my kids (23 and 21), jeans on weekends, Rolling Stone, New Republic, New York Times. Seeking cute, warm, bright Jewish woman, 35-53, NJ/NY, who is intrigued, I hope, by at least some/most of the above. Note/phone/photo appreciated. 3902 ✉

Mensch, 64—Seeks wit/fit, keen/civic, vital/playful Ms. POB 171, NY 10028.

Wealthy—Single white male, 45, looking for beautiful partner for travel, sports (golf, tennis) and spoiling! Photo is helpful. 3832 ✉

Accomplished, Handsome European—Successful, single white male, Catholic, health-conscious, fit, 33, seeks very attractive, sexy, well-educated yet down-to-earth young lady, 26-32 (European a plus), for loving relationship. Note, phone and recent photo a must. 3834 ✉

Young, Retired Professional—Financially secure, tall, low-key, sensitive, seeks educated lady, 40 plus, 5'8" plus, who works out, all-around strong! 3880 ✉☎

Rare Find—Fun and compassionate, handsome, successful businessman, 41. Great sense of humor and good sense of myself. Athletic, well-read, with passion for the arts. Seek woman in her 30s with similar tastes. Would love to take you dancing and dining. 3869 ✉

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***Excludes Fall Preview & Year-End Double issues.**

All This Girl Needs Is One, Just One—31-38-year-old, terrific guy. Be smart, fit, successful and handsome - I am... (well, except for the handsome part). Note/photo. Will gladly exchange. 3861 ✉

Outdoorsy Man—52, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned. Seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo, please. 3849 ✉

Feminine Tomboy Wanted!—Eclectic, tall, 30s, great guy - too successful and too athletic - seeks brainy, slender, pretty, under-31, multifaceted gal. Photo and note, please. 3882 ✉

Smart, Sassy, Sultry Lady—Transplanted to NJ from CA, experiencing culture shock. Seek nonsmoking white male, 45-55, to share life, love, changing seasons. 3865 ✉ ☎

Forget About Opposites Attracting—I'm looking for a male carbon copy! 38, single white female, divorced, 5'1", fit and shapely. Fun-loving, very easy (that is to get along with). I am game for anything other than camping. I am a "cynical optimist". Looking for the smoke-free, drug-free type, 38-50, well-rested and ready to laugh. Note/photo (of you)/phone. 3877 ✉

Savvy, Slender, Athletic—Fun-loving, pretty, MBA, divorced Jewish female, 40 (no kids), 5'6". Culture, traveling, sports, Sunday NY Times...are some of my favorite things. Seeks Jewish male, 37-47, to share life (hopefully a baseball game or two and maybe even bicycle riding or long walks in the country). Note/phone/photo. 3837 ✉ ☎

Warm, Affectionate Engineer—6', trim vegetarian man, Jewish, 48. Likes country living, bicycling, computers, house-building. Seeks compatible woman. POB 281, Scarsdale, NY 10583

Handsome Executive—50, Connecticut resident, Westchester business, down-to-earth, nonsmoking Jewish gentleman... seeks lovely lady, 30-45, to share the future. Enjoys movies, tennis, golf and fine dining. Looking forward to your response. Note/phone/photo, please. 3901 ✉

Bright, Pretty, Petite, Witty—Female seeks male soul mate, 60-65, who is romantic, fun-loving, intelligent, accomplished, who has a sense of humor and a sense of style - to share fun/quiet times, travel, candlelight dinners, cozy evenings at home and each other. 3858✉☎

Divorced, Nonreligious—Jewish-flavored, math professor, 69, 5'9", NYC, two children, Ivy League, bookish, seeks woman, 59-71, to share life of the mind. 3853 ✉

Always A Bridesmaid, Never A Bride—Single Jewish female, 26, spontaneous, athletic, caring, sweet and honest. Looking for a serious-minded man who is fit, loyal, caring, loves to travel, dining, the movies, theater and all things life has to offer. P.S. I would rather throw the bouquet than catch it. Note/photo. 3784 ✉

Gay White Male—44, 6'1" and in shape, looking for a friend to share a fun life of travel, the arts, gourmet food and wine. You: between 25-32, over 5'10", with a slim build and a keen sense of self. Photo/note. 3887 ✉

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Bisexual?—Jewish professional, 3 5'9", fit, seeks Jewish female, und size 8, to start a family. 3900 ✉ ☎

Dreams Can Come True—Single Jewi female, 35, seeks single Jewish male, 3 40, for my happily ever after. Must have warm heart, great sense of humor and passion to enjoy all life has to offer. 3863

Radiant Writer—Pretty, slim, sav woman of substance - loves Bach, Broa way and far-flung places. Seeks smar spirited, adorable man, 47-60. 3844 ✉

Successful NYC Designer—Attractiv divorced Euro-Jew, multilingual, lik books, films, art, history and trave Looking for a man, 40-49, with simil background and interests. Sense of hum a must. 3897 ✉

Melody—Is what this pretty, profession white female, 41, needs to sing her lo song. Any composers interested in makir a lifetime of music together? 3862 ✉ ☎

Classy, Highly Educated—39, divorce Jewish professional man, honest, direc very handsome, 5'9", 155 lbs - love kid sports, good life. Seek intelligen attractive, slender, compassionate, wel educated, sensuous lady who can thin feel, laugh, for love and forever. 3864✉☎

My Niece Made Me Do This—To he I'm the coolest. She thinks I'm bea tiful, and even though I'm overweight, sl doesn't seem to notice. She says I've g the prettiest face, and she loves my dar exotic looks. She loves my financi success because I indulge her. So, he I am, 43, warm, gregarious, charmin funny, kind, capable and...alone. If yc want to meet my niece, and you're ta Jewish and your head and heart are the right place, drop me a line. 3889 ✉

Don't Settle—I wont. Me: 32, successf fit, handsome. You: 23-32, practicir Catholic woman, pretty, slim, impeccab morals and past. Note/full photo. 3867 ✉

Classy, Waspy, Businesswoman—5 Well-educated. Very attractive. 5'8" ta 125 lbs. Enjoys tennis, golf, skiin walking. Other interests - travel, musi movies, reading, gourmet cooking. Communication skills are important. 3896 ✉

Stunning Female—Professional - outgoing, down-to-earth, seeks nonreligiou Jewish male, MD/DDS, early 50s, fo sharing and caring. 3883 ✉ ☎

Beautiful European Woman—In mid 40 divorced, successful professional with passion for life. Enjoys art, theater, trave sport and adventure. Seeks a Jewis gentleman, 47-57, successful, attractive fun-loving and enthusiastic. Please sen letter and recent photo. 3881 ✉

VYMessage

ıerican Airlines Flight Attendant—flight 1719 from NY-Miami, 5/1/98. *ʼas going on safari - you wished you* re going with me... Write, so I can ıw you the pictures. 3747 ✉

dy In 50s—Wants to meet "up" male/ ıale friends. If you're tallish, stylish d thinnish, and want to do things, s talk. 3847 ✉

ım 37-Year-Old Woman—Desires ılthy, intelligent, secure man to father :hild. *Note/phone*/photo. 3857 ✉

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gle White Male—41, professional, fit, ıy and flexible, nonsmoker, seeks same ı mature, attractive woman, big on play-in NYC, sports and laughter. 3841 ✉

ndsome, Elegant, Kind, Secure—ks slender, educated lady, 50s. Dance, ater, travel... Photo/note. 3878 ✉

tired Attorney—Fit, well-rounded, ks slim, attractive, intelligent female, 65. LI preferred. Note/photo. 3890✉☎

od-Looking, Romantic—Jewish male, 6'1", athletic (ski, bike), MBA, seeks ·active, intelligent, affectionate woman relationship. Marriage? *Photo*. 3835 ✉

Cobblestone Streets—37, Jewish male, warm, highly intelligent, creative, artistic, GQ face and body, stylishly well-dressed, exciting, great sense of humor, refined sense of compassion, and an artist's love for life. Loves cobblestone streets, the sun after rain, knowledge, new ideas, laughter, travel, music. MD (very successful)... Seeks deep love with a woman who's exceptionally good-looking, refined, *intelligent, fun*, warm, sexy, *intriguing*, stylish, artistic, compassionate and kind. Note/photo. 3892 ✉

Green-Eyed, Italian-American PhD—Pretty, petite, early 40s, never been married, chocoholic, university professor with pro bono pediatric practice. Believe that it is more fulfilling to be kind than rich, more important to be silly than sophisticated, and more fun to slow dance than ski fast. If you believe likewise, are accomplished, literate, 40-50 years young, live in northern NJ/NYC area, delight in Sinatra, Seuss, Wilder, risotto, and desire a committed relationship, please respond with heartfelt letter/phone/photo. 3872 ✉

Gay White Male—57, sweet, bright, loyal, loving, trim, seeks monogamous relationship with witty, warm, affectionate, fit, successful, white Man-hattanite to share rest of life. Nonsmokers only. No time for games - so, serious only. Note/photo, please. 3874 ✉☎

Extremely Successful Woman—In her 50s, sometimes eccentric, utterly devoted and loving, whirlwind caretaker and doer, seeks to be rescued by an interesting and caring man. 3842 ✉

Handsome Entrepreneur/Attorney—Young 44, athletic, 5'10", humorous, musical, no kids. Seeks healthy, fit, aware female, early-mid 30s, for love, marriage, family. Note/photo, please. 3856 ✉

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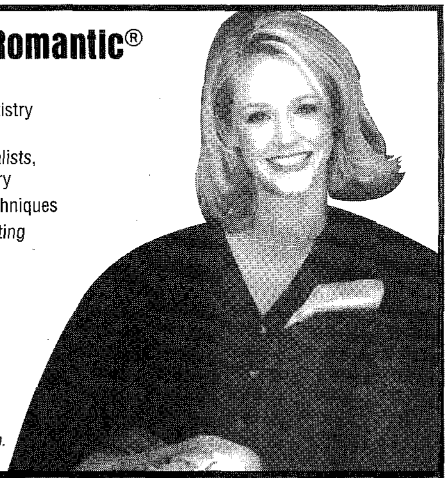

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Stunning Gay Woman—Fun-loving, youthful 58, financially independent, seeks attractive, bright, slender counterpart, *nonsmoker*, 48 plus. Photo/phone. 3855✉

Lovely Italian-American Lady—Professional, young 47, slim, full of love and life, unencumbered, seeks a refined, warm gentleman for friendship and more. Note/phone/photo, please. 3893 ✉

As Good As It Gets—Sensitive, sincere, fun-loving, love to laugh. Thin yet curvy. Been called beautiful. Elegant, cultured, honest professional with MBA. As comfortable in jeans as in formal wear. Substance, smarts, style. Allergic to cigarette smoke. Seek gentleman, 37-55. Phone/note/photo. 3838 ✉☎

Outstanding Opportunity—Extremely pretty, educated professional, 36, 5'6", great shape. Very athletic and outdoorsy. Live and work in CT. Seeks tall, 5'10" plus, handsome, educated man with appealing qualities inside and out. Photo a must. 3884 ✉

Extremely Pretty Strawberry Blond—40, great sense of humor, enjoys travel, theater, dining out. Seeks intelligent, caring, good-looking male who can communicate. Age not important; chemistry is. Photo/note, please. 3840 ✉

Attractive, Compassionate, Cultured—Professional woman with intellectual vitality, seeks compatible man, mid 50s-60s. 3796 ✉

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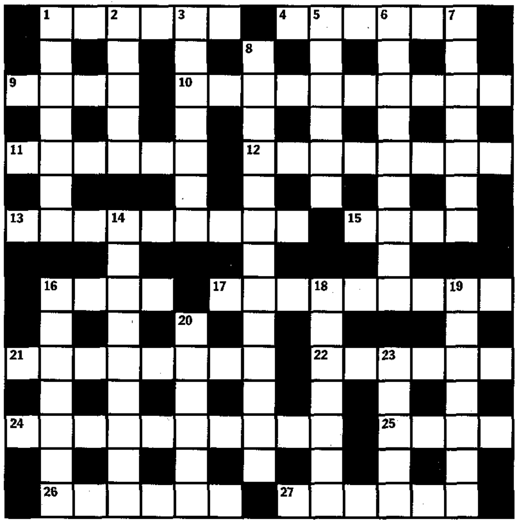
The 'Guardian' Crossword

ACROSS
1 Astute move for representation. (6)
4 Under treatment, impart personal depression. (6)
9 Me and mum work together. (4)
10 Supporters with lots of hard facts. (5,5)
11 A gin's knocked back in Greece. (6)
12 Palmistry manual? (8)
13 They struggled to maintain faith in the past. (9)
15 Key to a sound performance. (4)
16 Staff employed in cooking. (4)
17 Pen and fold in an envelope. (9)
21 Start playing up after industrial action. (6,2)
22 A unique example of scoring 99 when aiming for a century. (3-3)
24 Exciting experiences coming—sure to make trouble. (10)
25 Register to do work on the farm. (4)
26 Joint may be worn out. (6)
27 Bans untidy beards. (6)

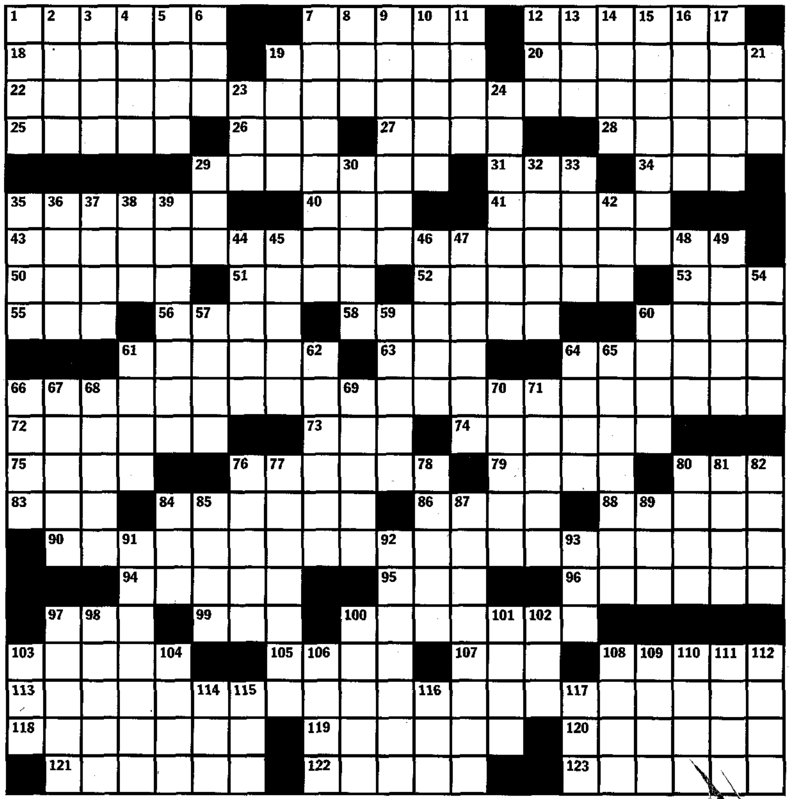


DOWN
1 Earring found on the railway. (7)
2 Regard sailor with horror? Not half! (5)
3 Rebuke for raising the railway subsidy. (7)
5 Mounting a revolt. (6)
6 Theatrical accounts? (9)
7 Caricature in strip. (4,3)
8 Prince rather upset, having to acc a royal spouse. (9,4)
14 It's sinful the silly way Grace lies. (9)
16 He produces a pass when charged. (7)
18 Appear to understand an informal survey. (4-3)
19 Gentleman burglar held to raise money for charity. (7)
20 Produce nippers. (6)
23 Non-striking bonus. (5)

'Another Dumb Politician': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
1 Kind of sword
7 Isle of song
12 TV do-over
18 Blake of "Gunsmoke"
19 Idea
20 Less ornate
22 The dumb politician had an injection to ——
25 "—— of robins in her hair"
26 Zsa Zsa's sister
27 Ambitious bridge bid
28 Admit
29 Snoopy's comic strip
31 Mail-order abbr.
34 Grad. degrees
35 A.A. no-no
40 Navy N.C.O.
41 Wax eloquent
43 The dumb politician bought sneakers to make ——
50 Job for 95-Across
51 Author Wister
52 Equalized
53 Histrionic actor
55 Terminate
56 Midshipmen's coll.
58 Really hate
60 Humdinger
61 Fictional medieval hero from Gaul
63 Sun-bath result
64 Gulf Arabs
66 The dumb politician tried to use a scale ——
72 Shakespeare's "Scram!"
73 Oklahoma city
74 Clearheadedness
75 Pre-Easter period
76 Most miffed
79 —— carotene
80 Friday or Sal
83 Circle segment
84 Great Egyptian city of yore
86 Crown prince
88 Kin of "olé!"
90 The dumb politician visited a maternity ward to investigate ——
94 President of Syria
95 Parseghian of Notre Dame fame
96 Myth
97 Former Russian abbr.
99 Boxing biggie
100 Quite warm, as June weather
103 "Behold —— Horse," 1964 Peck movie
105 Of grandparents
107 Paleozoic, e.g.
108 "All That Jazz" director
113 The dumb politician sent money for ——
118 Ancient ascetics
119 Pyle and Kovacs
120 Getting some Z's
121 Esprit de corps
122 Summoned, on "ER"
123 Like a sauna

DOWN
1 Sitar music
2 Prayer finale
3 Canapé spread
4 Neither Reps. nor Dems.
5 Do film-cutting
6 L.L. Cool J's genre
7 Plains Indian
8 —— standstill
9 Indy 500 respite
10 Muddies up
11 Cuzco native
12 Rotation speed: abbr.
13 Endangered tree
14 Helen's "Mad About You" co-star
15 Telephone-pole workers
16 Professor Hill
17 Himalayan apparitions
19 PBS science program
21 Rembrandt van ——
23 Poe's Annabel
24 Inflicts oneself (on)
29 Opposite of con
30 Overturn
32 Write in block letters
33 Miami's county
35 Shoestring
36 Steel component
37 Thigh muscle, informally
38 Familiar relative
39 "—— Bondage"
42 Emmy-winner Dans
44 Scenic city of Spain
45 Clemens's pen name
46 Replace the price sticker
47 Happenings
48 Newscaster Connie
49 New Haven undergr
54 Necessity
57 Pepper's partner
59 Lab vaporizers
60 Godiva's title
61 Adjoin
62 Fearmonger
64 Grief résumé
65 Having the capacity change
66 F.D.R.'s dog
67 Unhidden
68 Home on the range
69 I.e., for long
70 Nun's garb
71 January in Jalisco
76 Flower part
77 Prophet before Jona
78 Unit of heat
80 Kaplan who played Kotter
81 View from Stratfor
82 Parliament member
84 Grid goals, for shor
85 "—— real nowhere man"
87 Used glossy paint
89 Sleazy publication
91 Not as late
92 Roughing up
93 Ride the skies
97 Tic
98 Unverified assertion
100 Native-born Israeli
101 Greek god of love
102 U.K. air gp.
103 Barbary beast
104 City of Sicily
106 Second-ranked exec
108 Clenched hand
109 Eye up and down
110 Stadium in Queens
111 Pipe feature
112 Catch sight of
114 Aspic, for one
115 Monogram of "The Waste Land" poet
116 Polygraph indication
117 Ethiopian noble



Solutions to last week's puzzles appear on page 1

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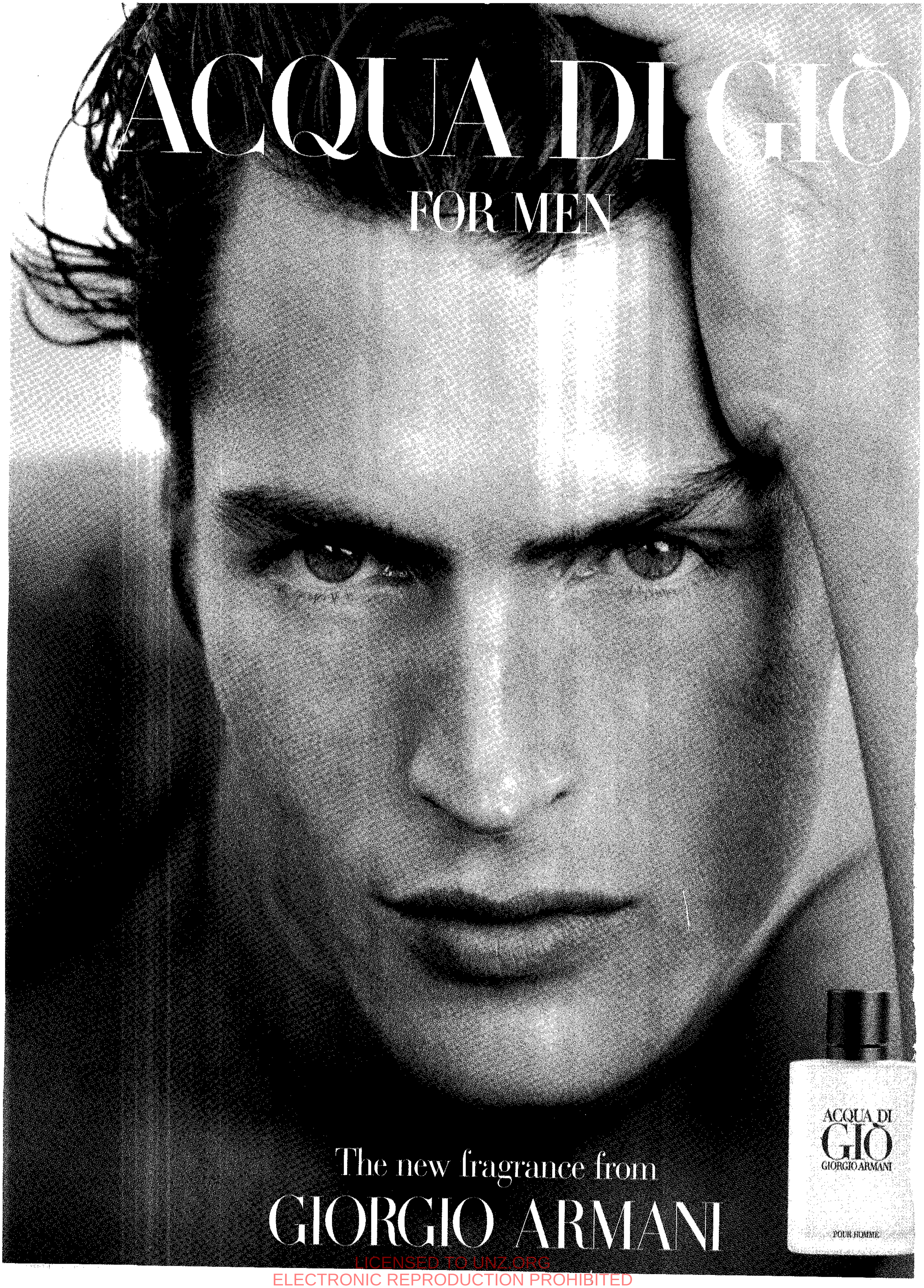
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